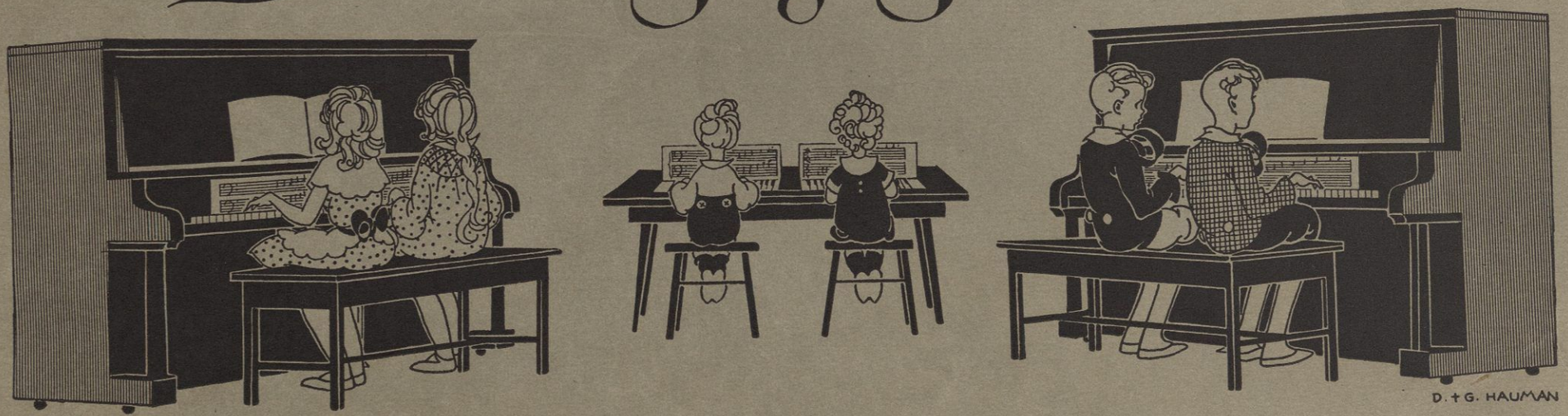
VI 9

TUNES for TWO

EIGHT PIANO DUETS for Individual or Class Instruction

Leo Miller

By Dorothy Gaynor Blake



D. & G. HAUMAN

1. THE JAPANESE TOY MAN
2. TRAILING MOON VINES
3. THE QUICK-STEP
4. THE CLOCK-MAN
5. THE SUNRISE TRAIL
6. ROW! BROTHER, ROW!
7. THE MAID IN GREEN
8. THE OLD-TIME FIDDLER

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CINCINNATI, OHIO

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TUNES for TWO

Eight piano duets
both hands of the Primo and Secondo
within the Compass of **FIVE NOTES**

By

Dorothy Gaynor Blake

Published by

THE WILLIS MUSIC COMPANY, CINCINNATI, OHIO

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Printed
in
U. S. A.

To my son

Gilbert

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The Correct Way to Use the Small Charts Over Each Piece

BEFORE playing any piece, the student should carefully carry out the following directions:

1. **Seated at the piano, look at the small chart and study the position of the hand and keys.**
2. **With the chart as your guide, place your fingers on the five keys to be played.**
3. **Play the notes indicated on the chart up and down five or ten times.**

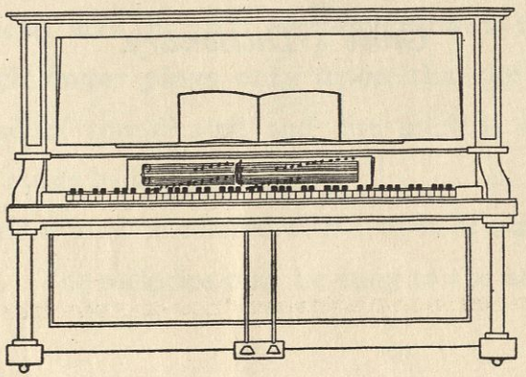
Some of the pieces in this book have different notes and different hand positions in the second part. Wherever this occurs the NEW POSITION and NEW NOTES are shown in the second chart. This NEW POSITION should be studied and practiced five or ten times before playing the second part.

Directions for Using the Large Chart at the Keyboard or Table

At the Piano (for sight-reading or for the student's reference between lessons):

Fold the chart (backwards) across the center on the dotted line so that the printing will be on the *outside*. Place chart upright, directly behind the black keys, *Middle* C on chart over Middle C on the piano. All Keys will then be directly opposite their corresponding notes on the staffs.

LIKE THIS ➤

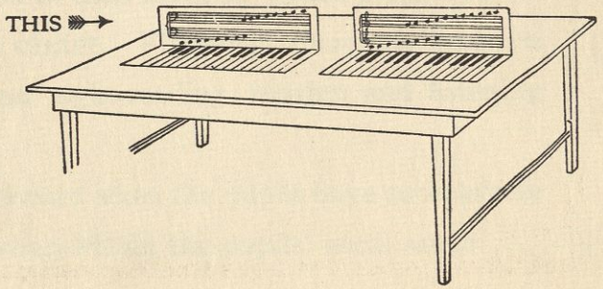


The pupils will learn to read both clefs with equal ease if they alternate at playing primo and secondo in different pieces

At the Table (for finger drill, class, public school or music contest practice):

Fold the chart (forwards) across the center on the dotted line so that the picture of the keys will lie flat on the table and the staff-picture will stand upright. The treble section should be given to the pupil assigned to the *primo* part and the bass section to the pupil who is to play the *secondo* part.

LIKE THIS ➤



THE earliest printed works for the piano for four-hands of which we have any knowledge are Burney's four "Sonatas or Duetts," published in 1777, and those published in Dessau about 1782, under the title "Three Sonatas for Piano," by von C. H. Muller; before this, however, E. W. Wolf, musical director at Weimar in 1761, had written one or more sonatas for two performers, which were published after his death. The short compass of the harpsichord keyboard, which rarely exceeded five octaves, was ill adapted to the association of two performers on the same instrument, hence, doubtless the small amount of music of the kind in that period.

Grove's Dictionary.

FOREWORD

MUSICAL development in any nation depends fundamentally on the early training of its youth. Wherever good music is taught, there need be no fear about the child's ability to appreciate it. **Participation** in music-making is the keynote toward creating genuine love for music. To take part in a piano duet holds a charm which immediately elicits the pupil's interest. It is also the best means toward rhythmic precision, confidence and enjoyment. All advocates of ensemble-playing are now in agreement with that newer pedagogy which recommends group system, comradeship without rivalry and coöperative achievement regardless of personal reward.

Duet playing is therefore essential:

1st—Because of its broad educational scope.

2nd—Because it offers opportunity for large participation.

3rd—Because it is particularly adapted to piano class-work where the time for solo recitation is necessarily limited.

The eight duets in this book are so simple that pupils may begin ensemble-playing during the very first months of piano study. Both left and right hand parts of each player are entirely in five-finger position. Charts, co-relating the notes with the piano keys and showing the exact finger-position of each hand have been prepared over each piece. **Each finger plays only upon the key designated on the chart.** Fingering, therefore, becomes automatic instead of complicated and the pupil is able to concentrate on sight-reading, rhythm and listening to the enjoyable music he is making.

The illustrations may be colored with crayon or water-color paints as a reward when the pupils have successfully mastered a piece. The melodies may be sung to the accompanying verses when within the pupils' vocal range.

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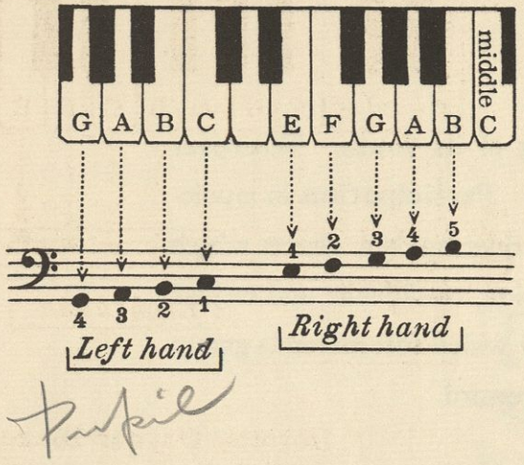
The Japanese Toy Man



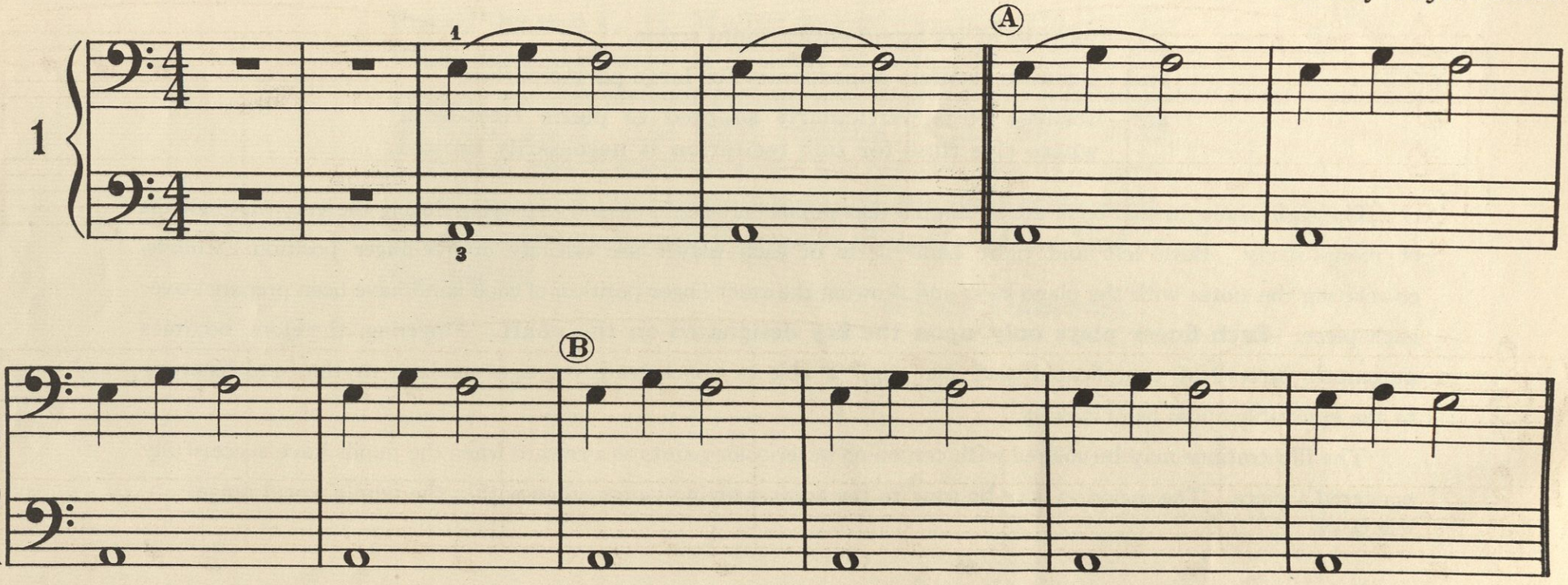
Through the streets the toy man calls
And tries to sell his wares.
O'er his head a light rain falls,
I wonder if he cares.

Fans he has and puzzles, too,
For some little boy;
Dolls in gayest red and blue,
Ev'ry sort of toy.

Through the streets the toy man calls
And tries to sell his wares.
O'er his head a light rain falls
I wonder if he cares.

Dorothy Gaynor Blake

SECONDO



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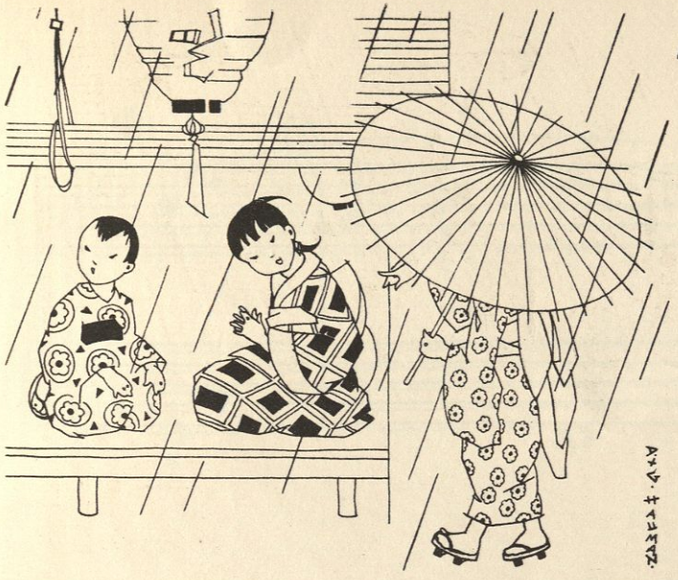

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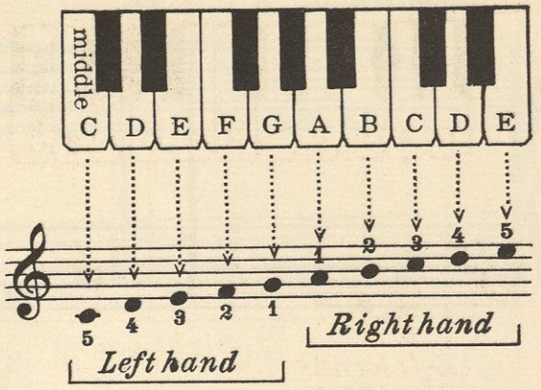

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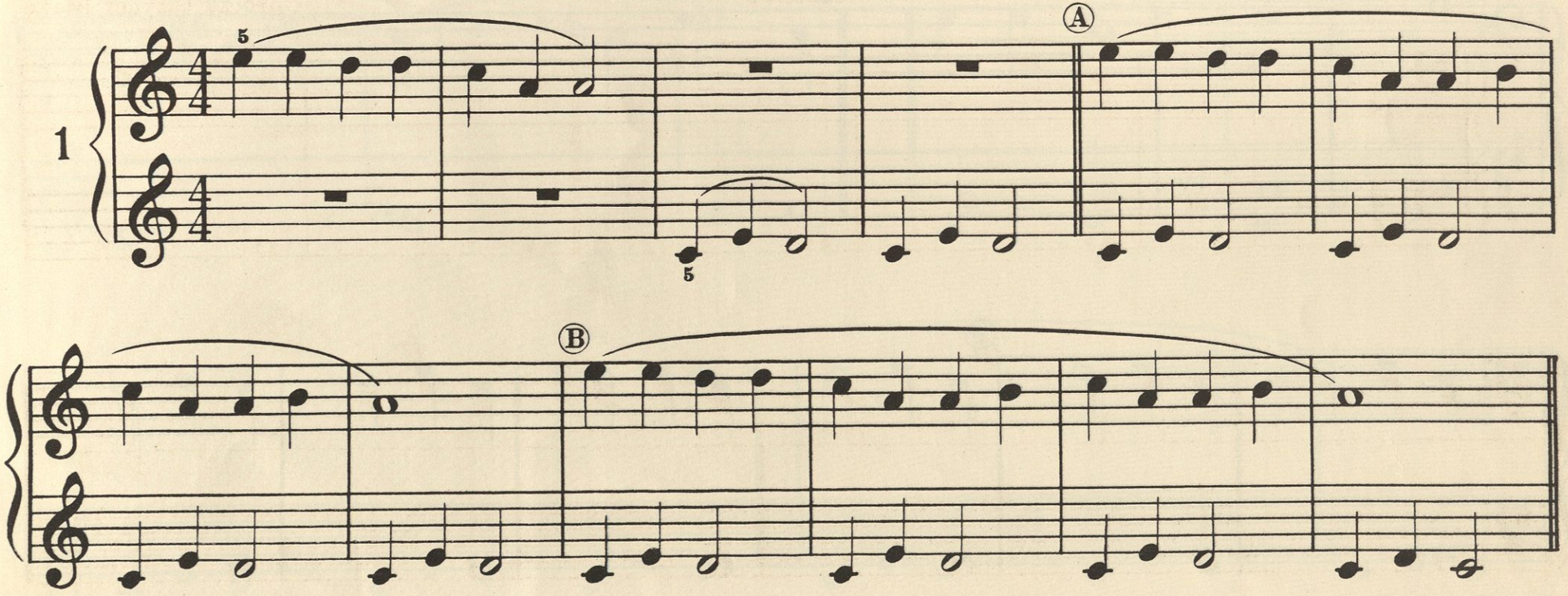

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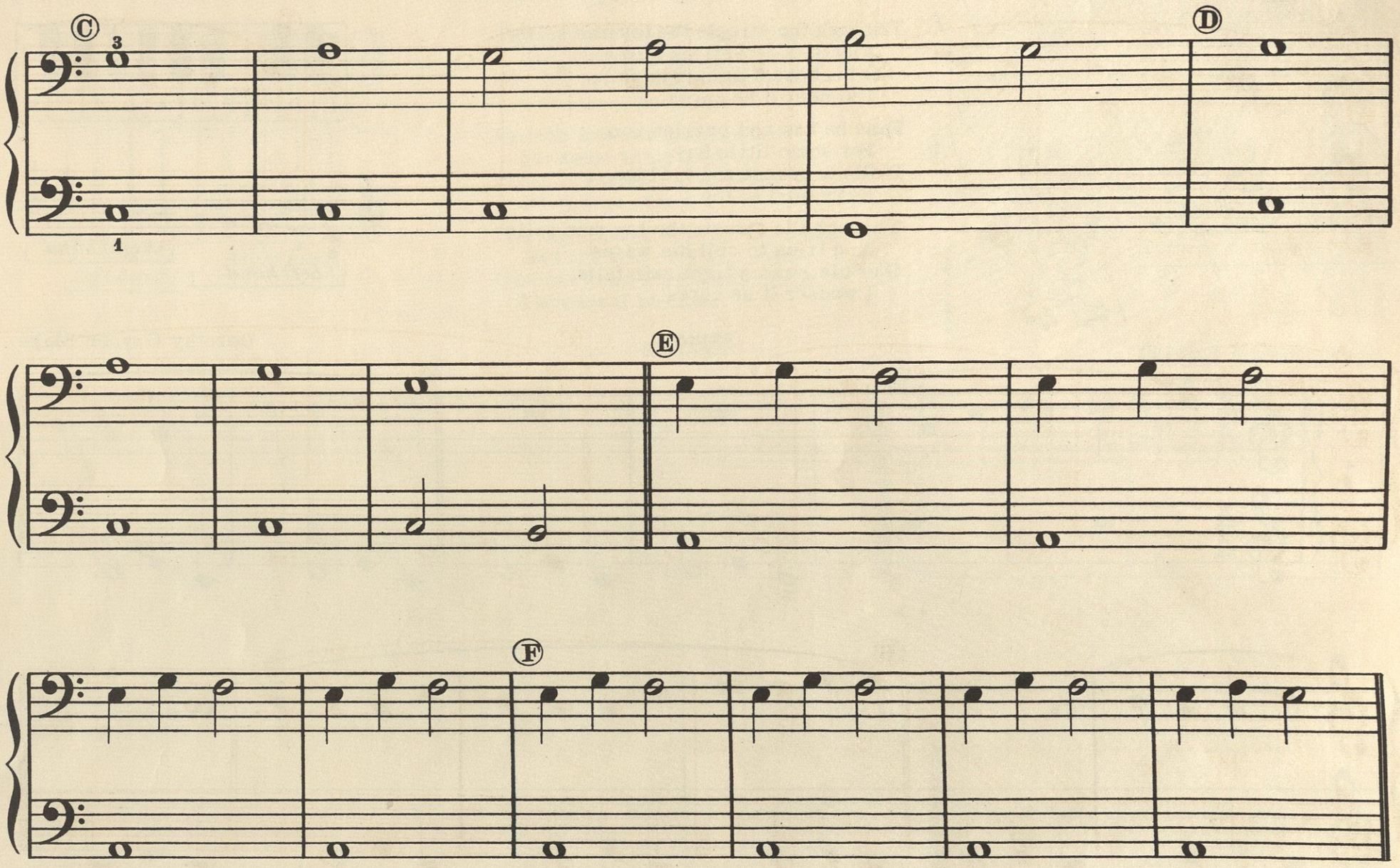
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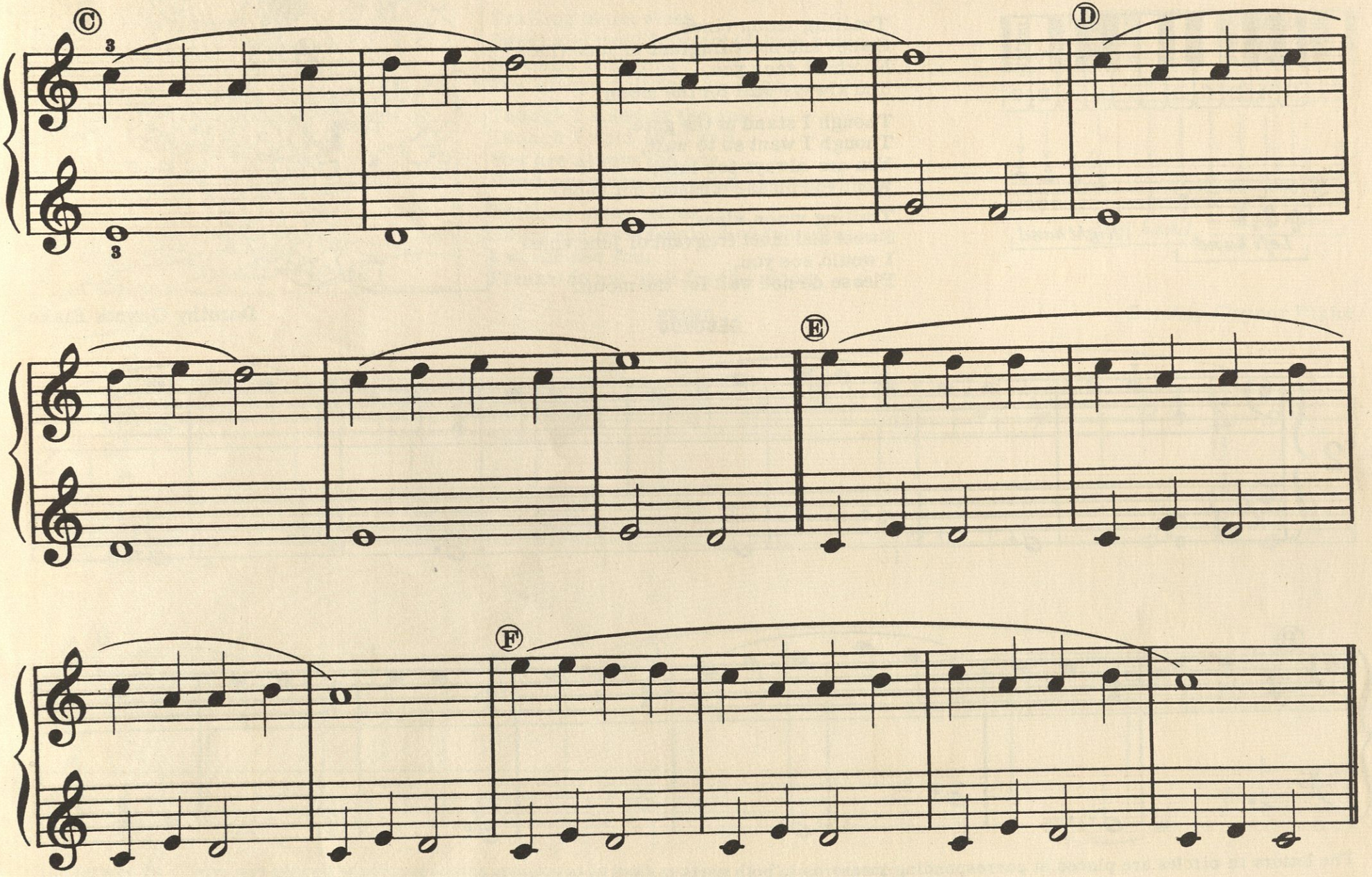
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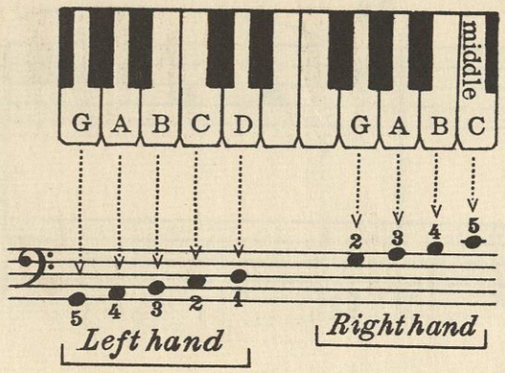
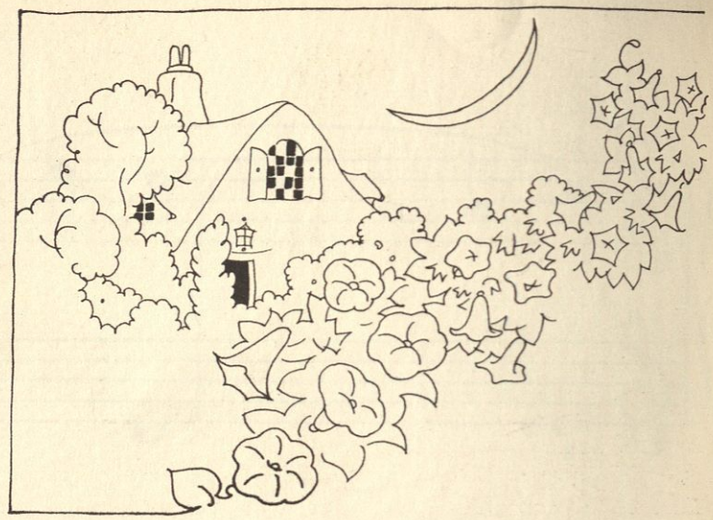


Trailing Moon Vines

Trailing moon vines,
Sweet and most fragrant of June vines,
No child sees you,
You always wait for the moon.

Though I stand at the gate,
Though I want so to wait,
You are always too late,
Won't you please blossom out soon?

Trailing moon vines,
Sweet and most fragrant of June vines,
I would see you,
Please do not wait for the moon.



Dorothy Gaynor Blake

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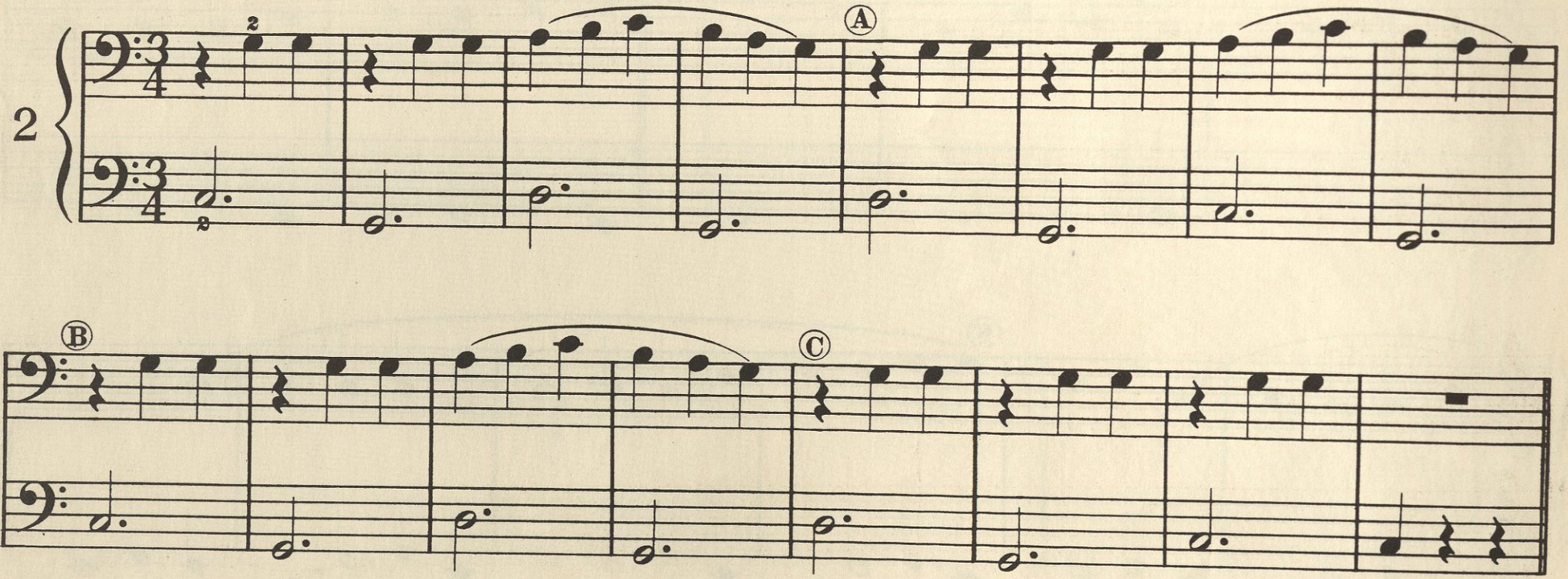

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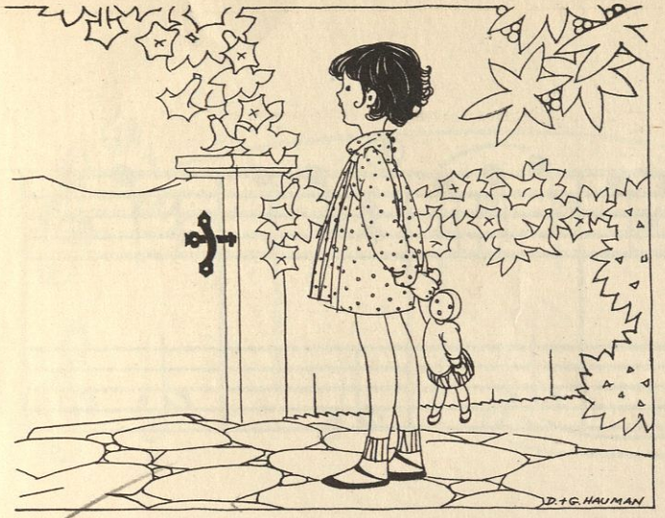

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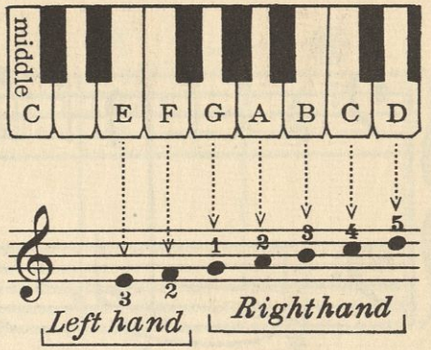

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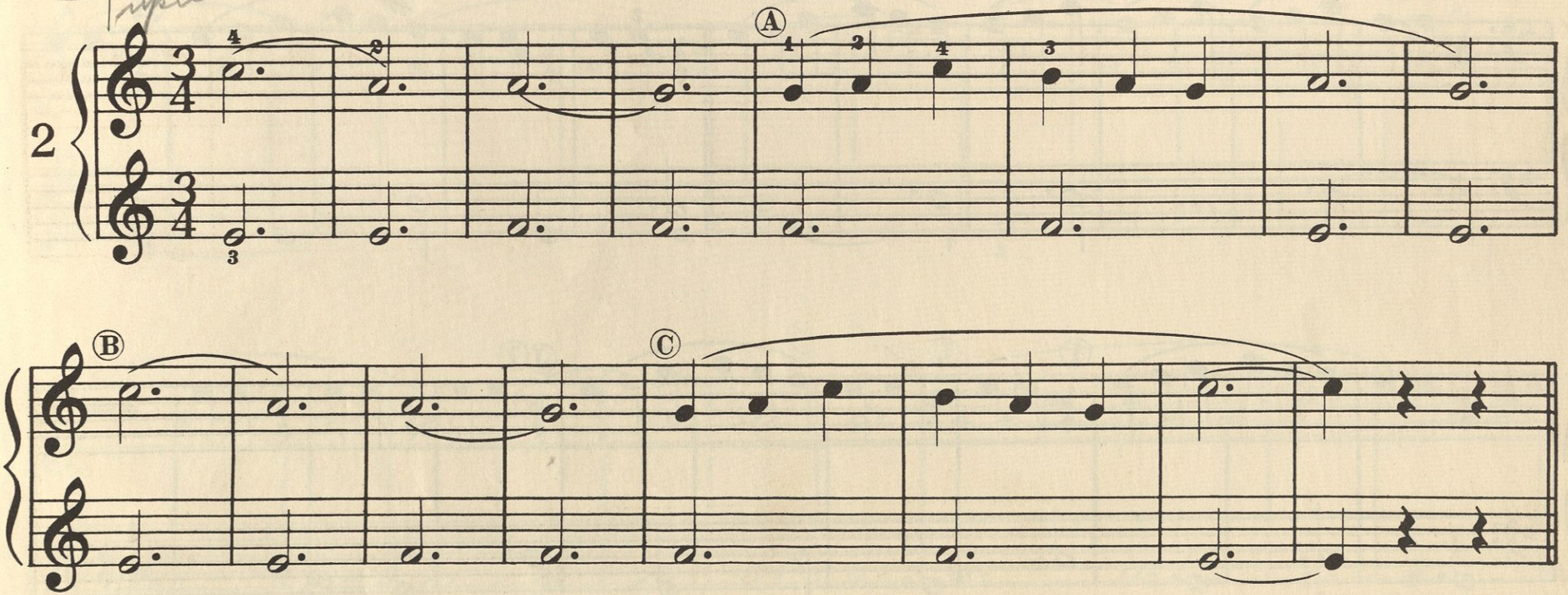

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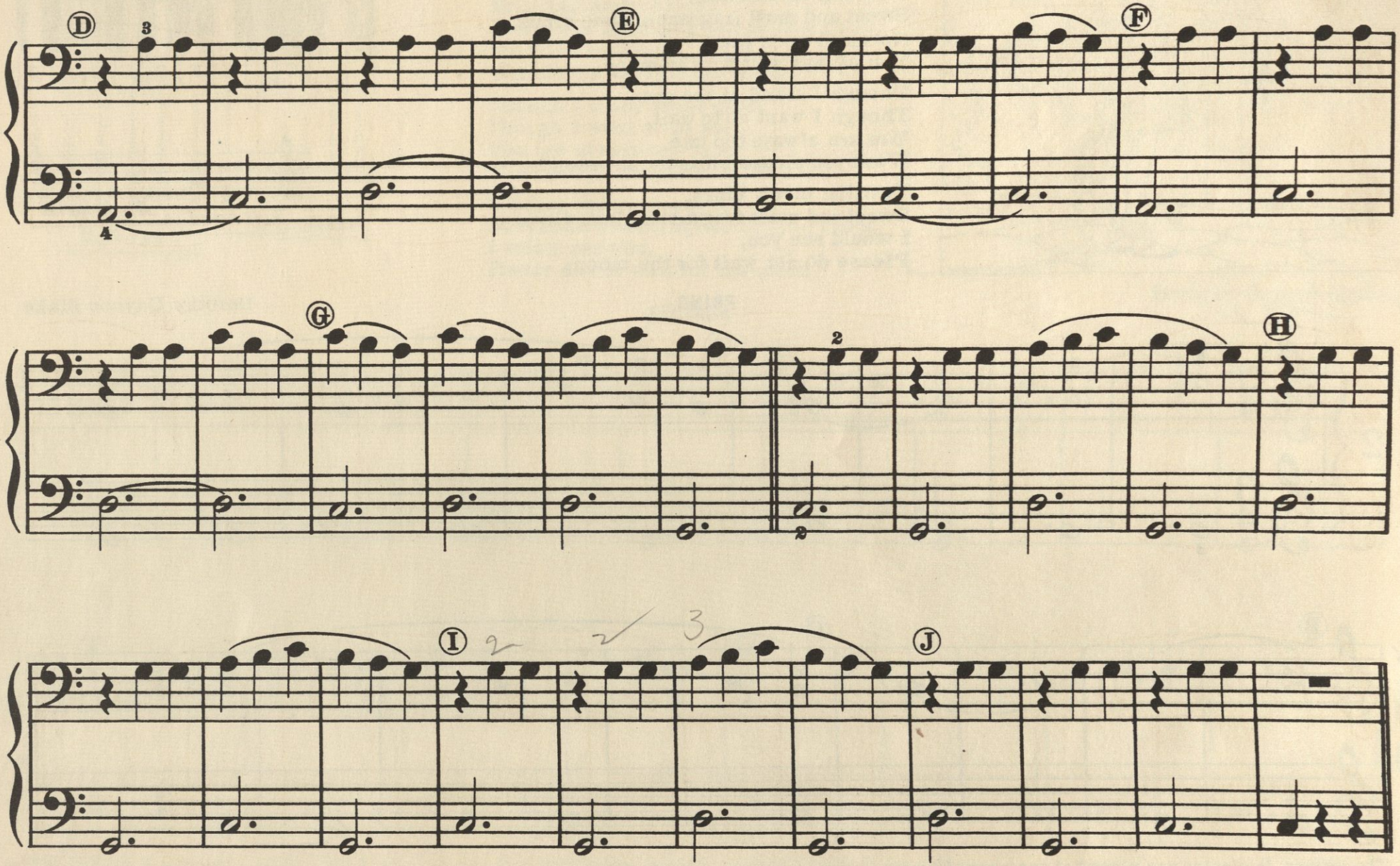
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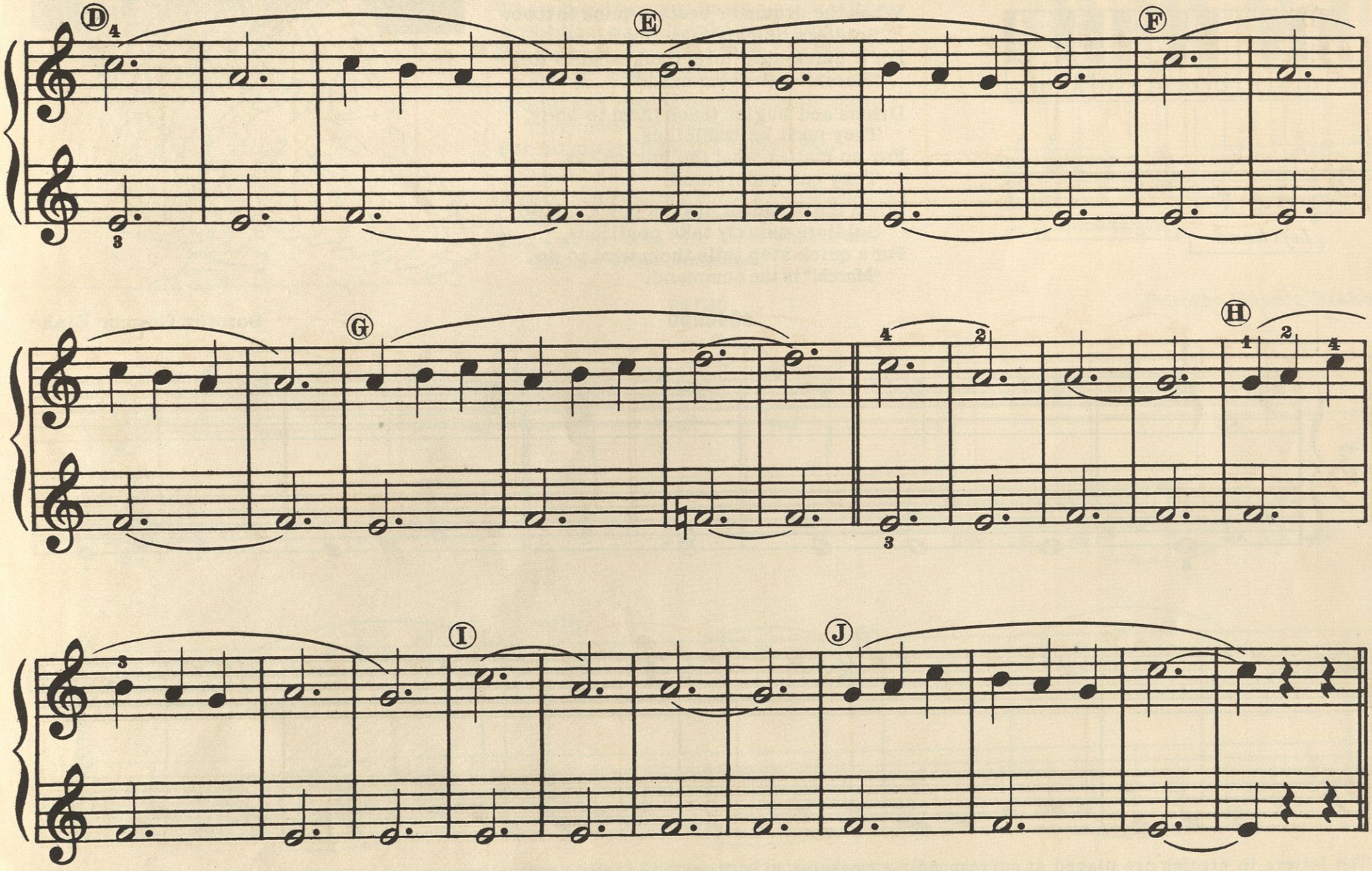
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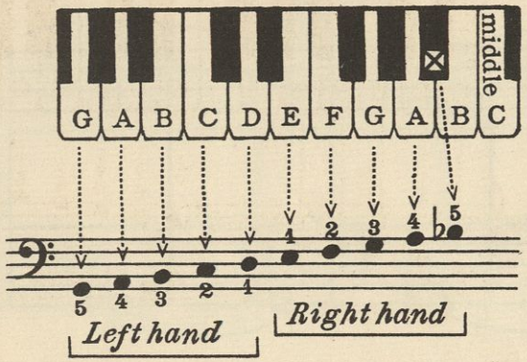
The Quick-Step



When the drummer beats a quick tattoo,
Soldiers quickly take positions,
For a quick-step tells them what to do,
"March!" is the command.

Drums and bugles teach them to obey,
They must be musicians,
For no matter what the bugles say,
They can understand.

When the drummer beats a quick tattoo,
Soldiers quickly take positions,
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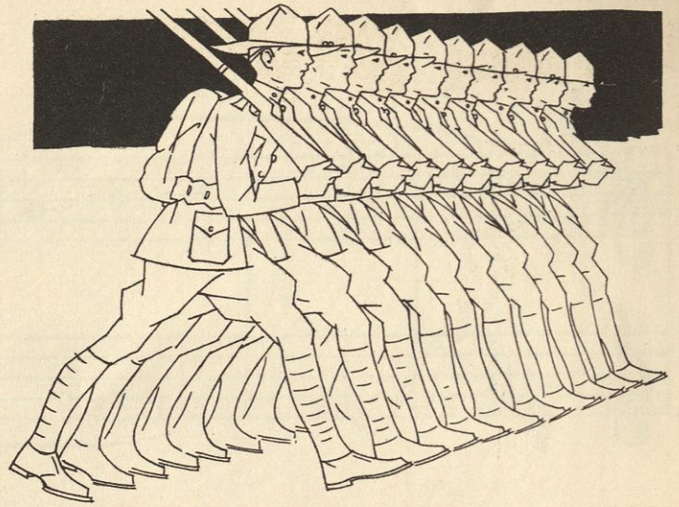

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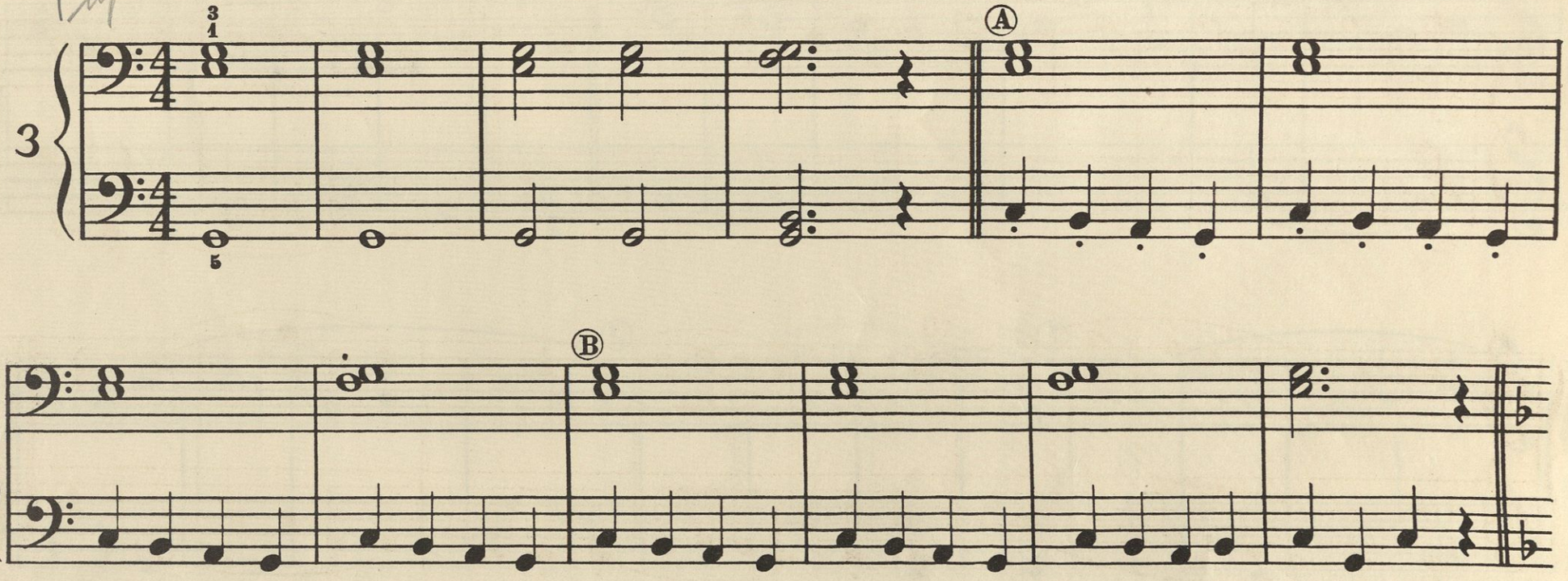
SECONDO



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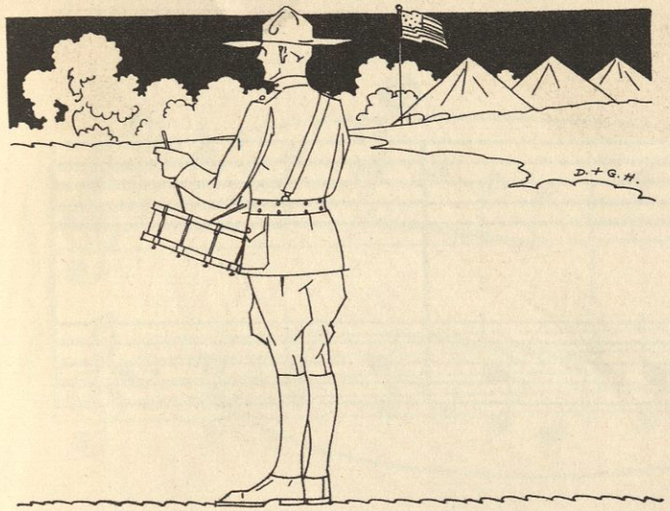

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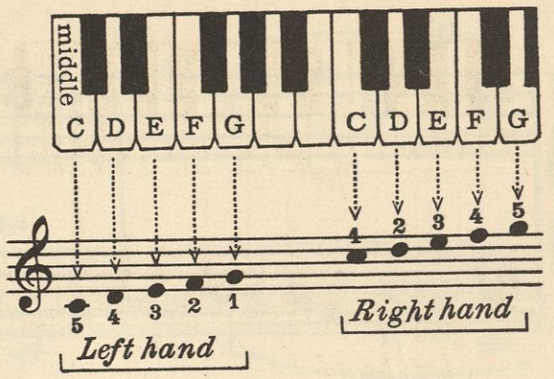
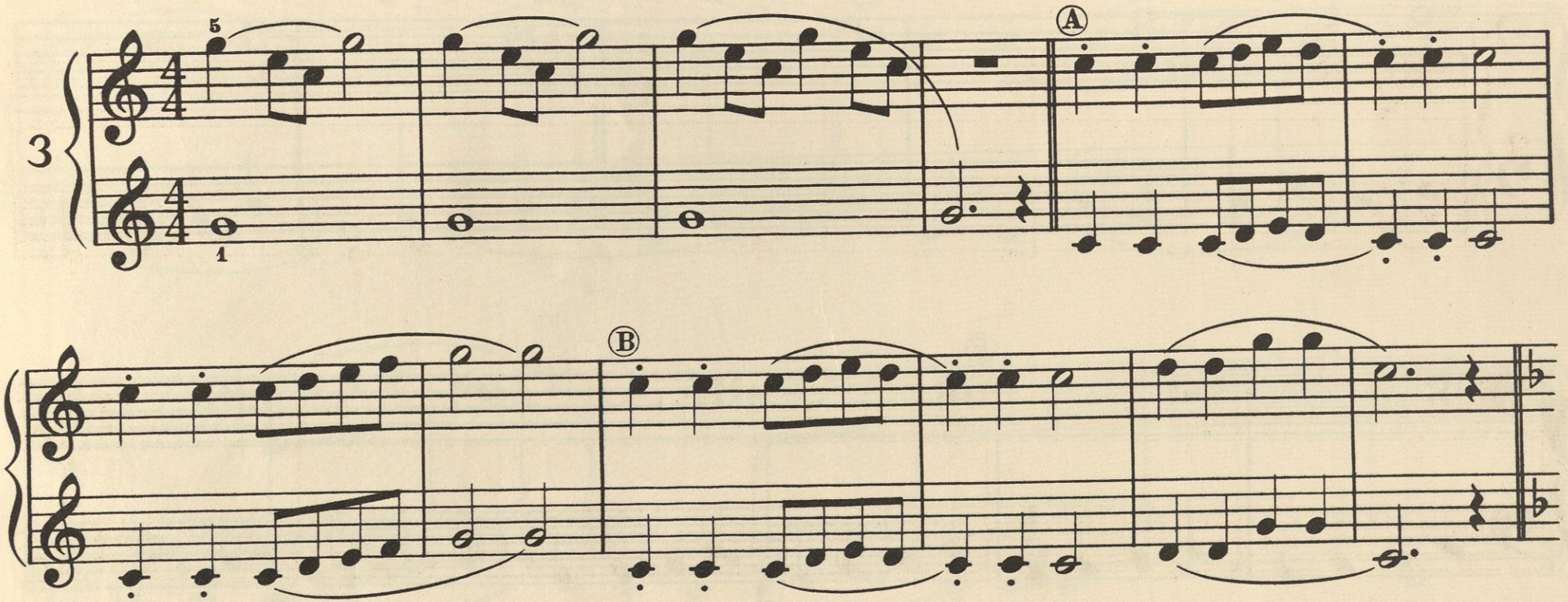


PRIMO

Dorothy Gaynor Blake



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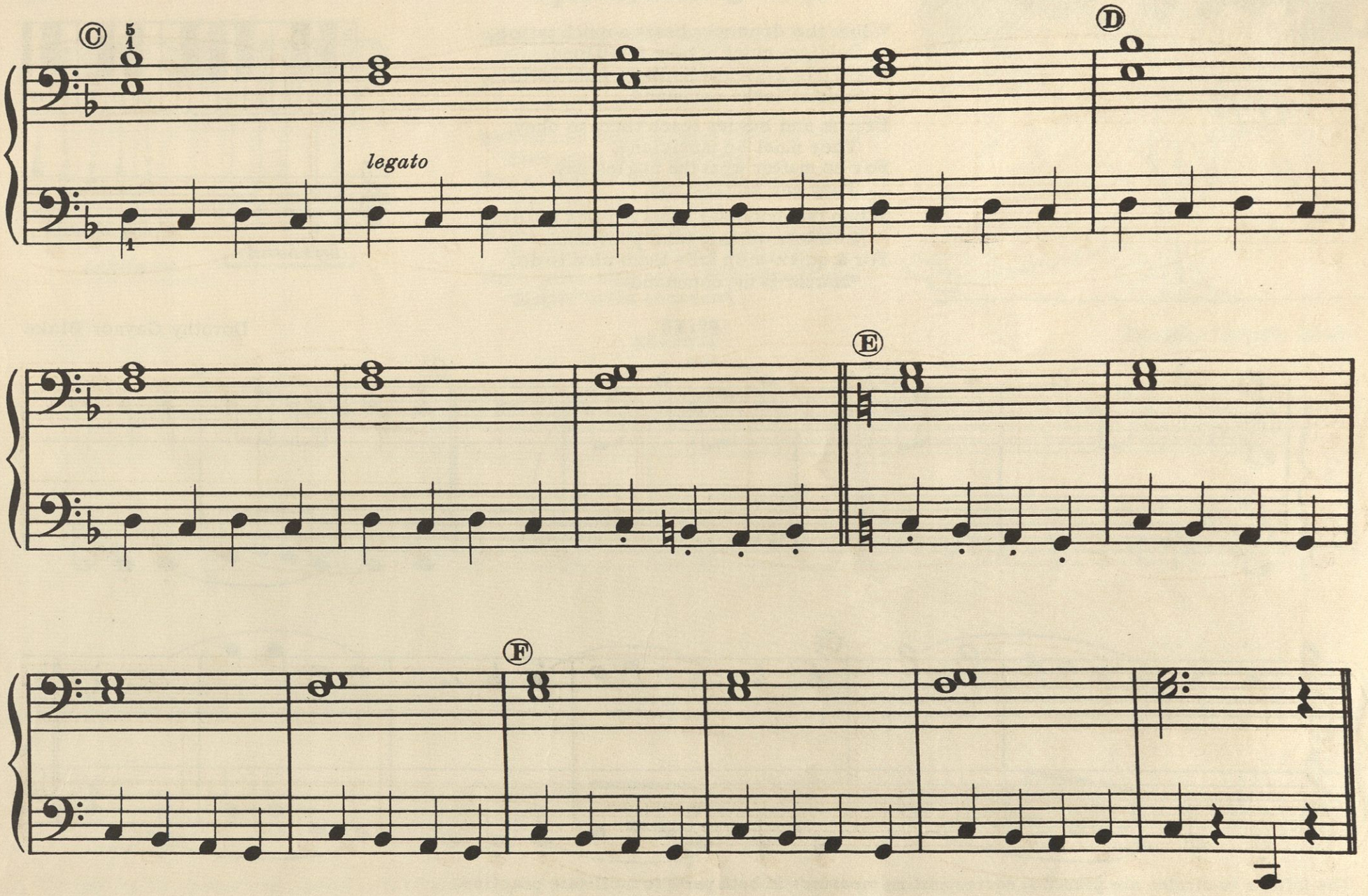
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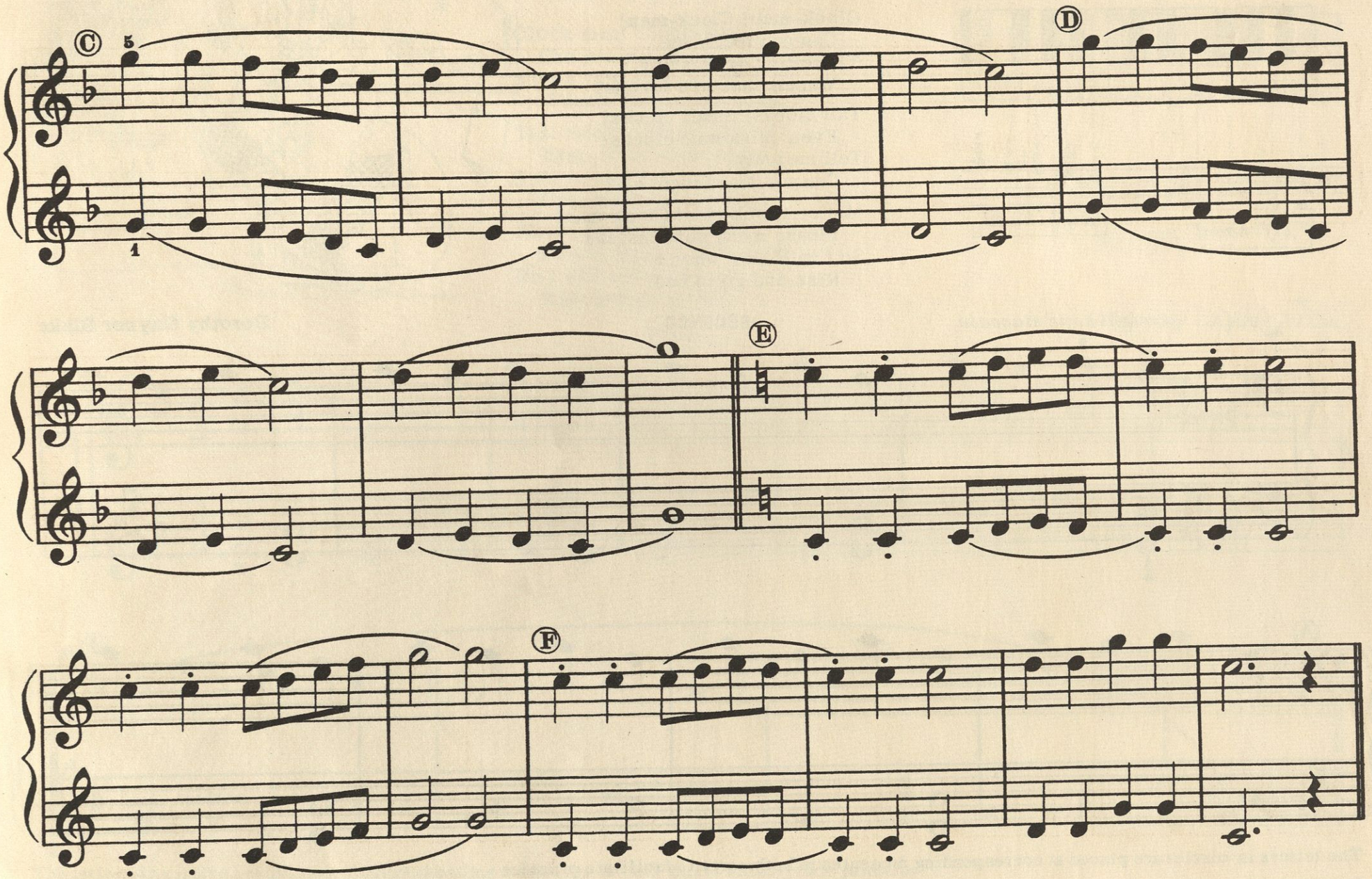
legato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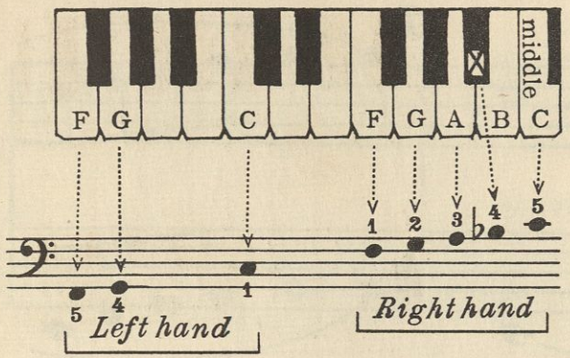
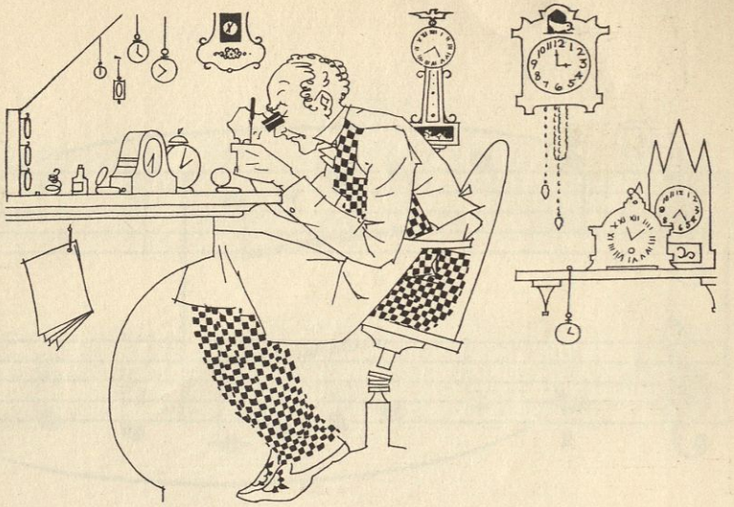
The Clock Man



Clock-man! Clock-man!
Can you really see
Those tiny, gold, shiny
Wheels that turn for me?

Tall clocks! Small clocks!
Even china wall-clocks!
Tell me truly
Can you mend them all?

Mister Clock-man! Clock-man!
Please mend mine instead
So I will know when to
Rise and go to bed.

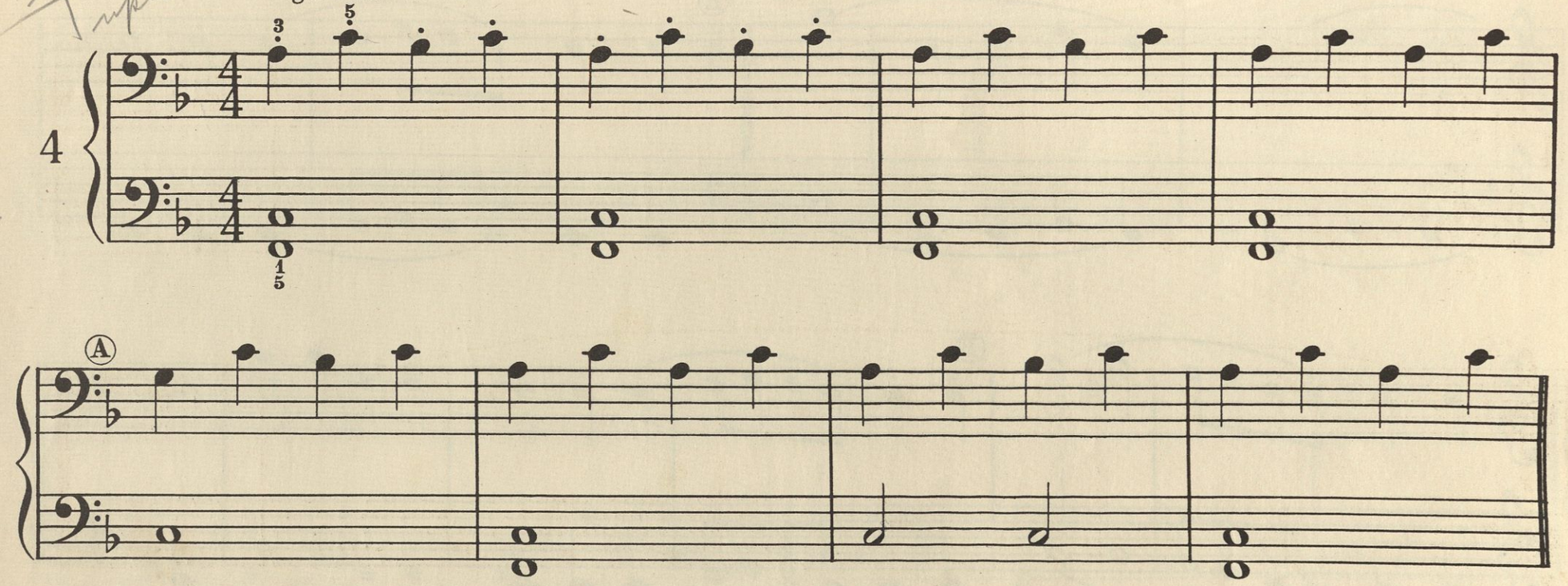


Dorothy Gaynor Blake

Tempo

right hand staccato

SECONDO



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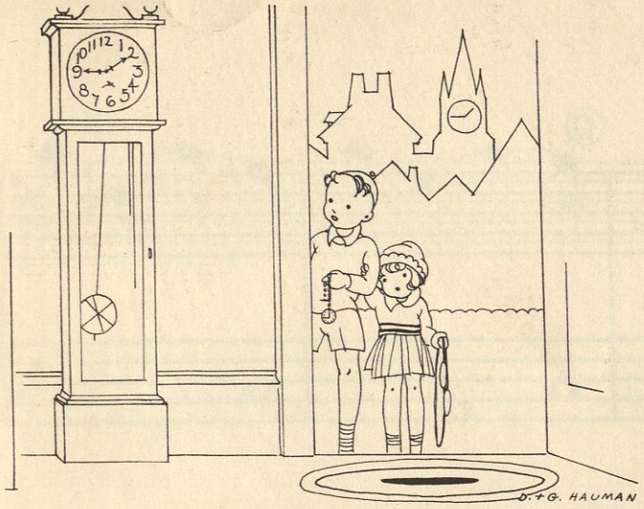

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Tell me truly
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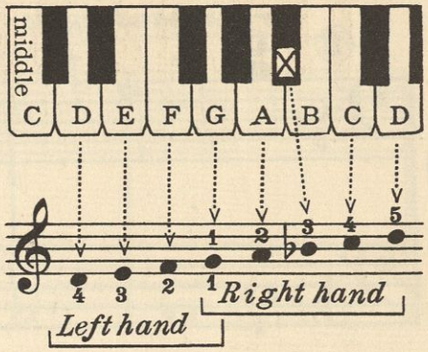
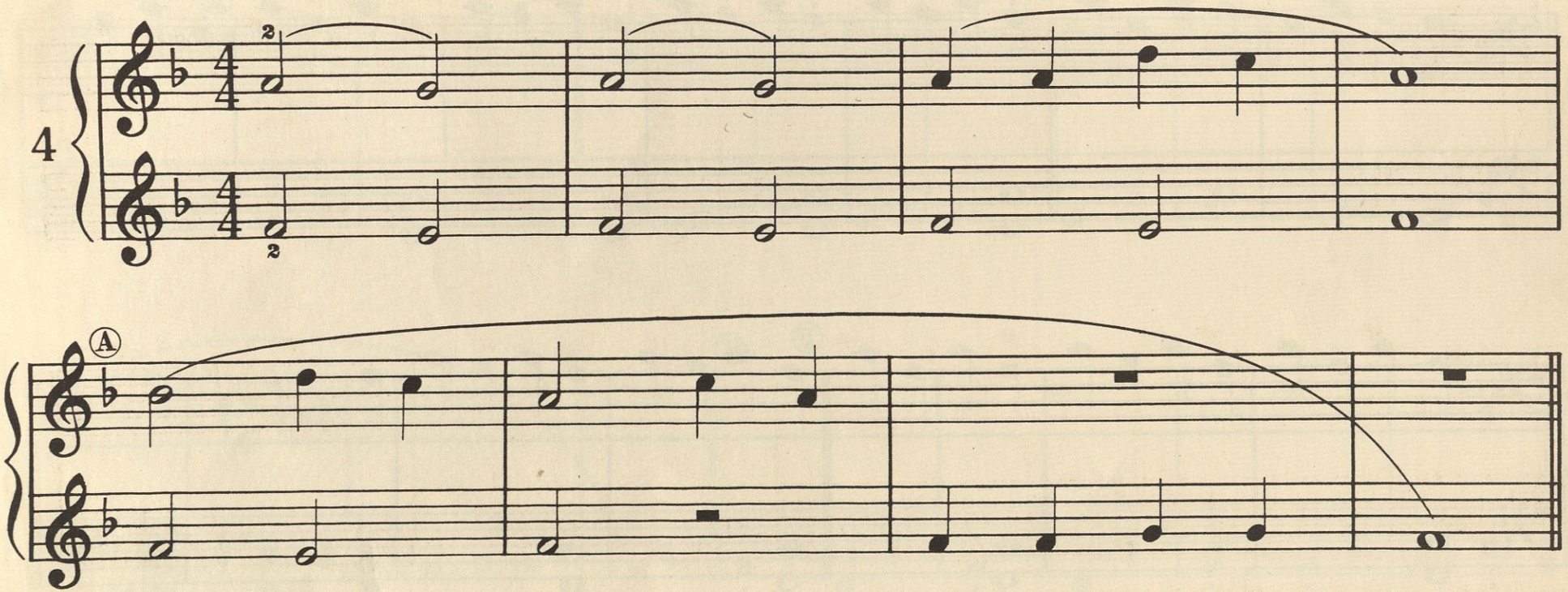


Dorothy Gaynor Blake

PRIMO



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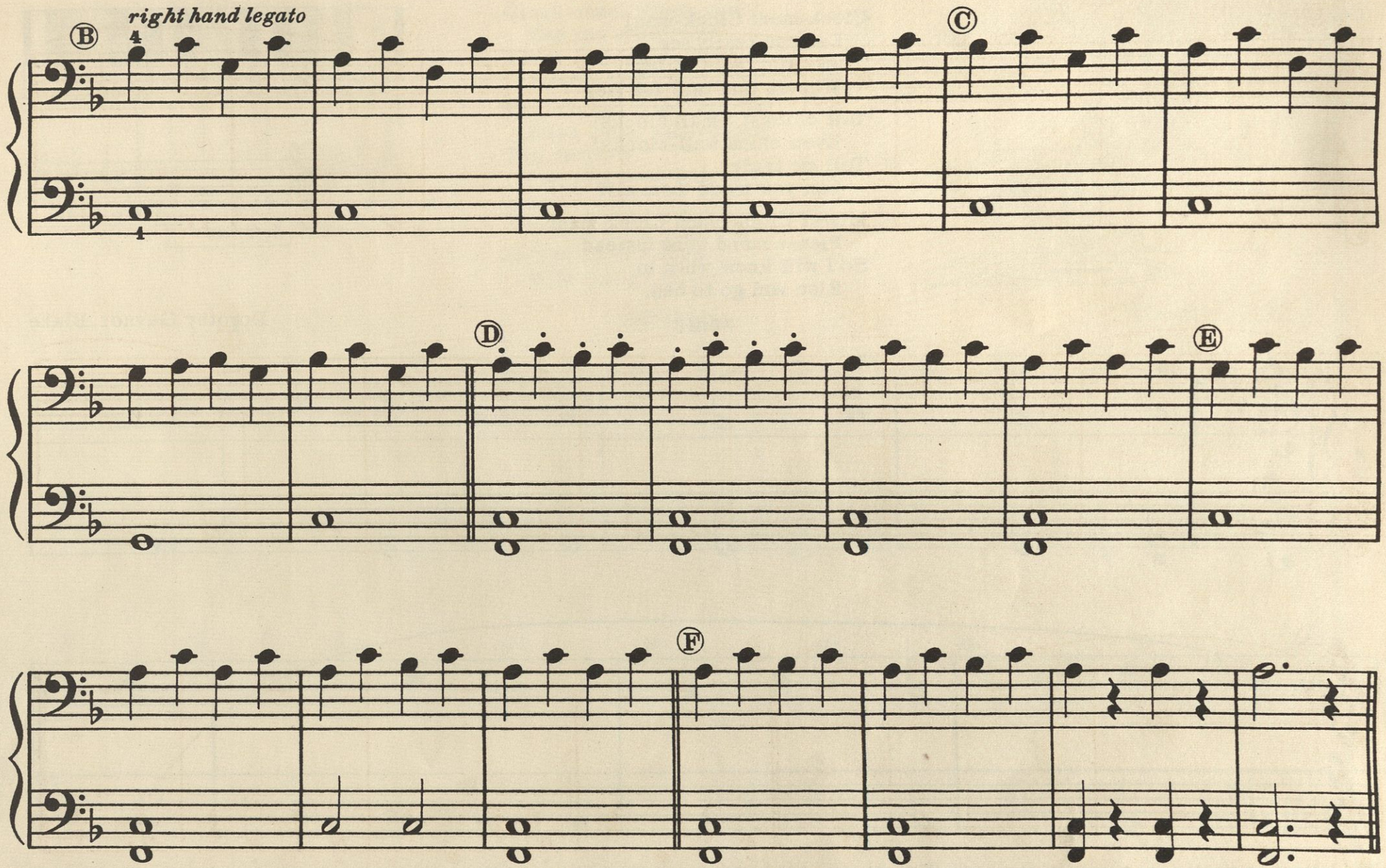
right hand legato
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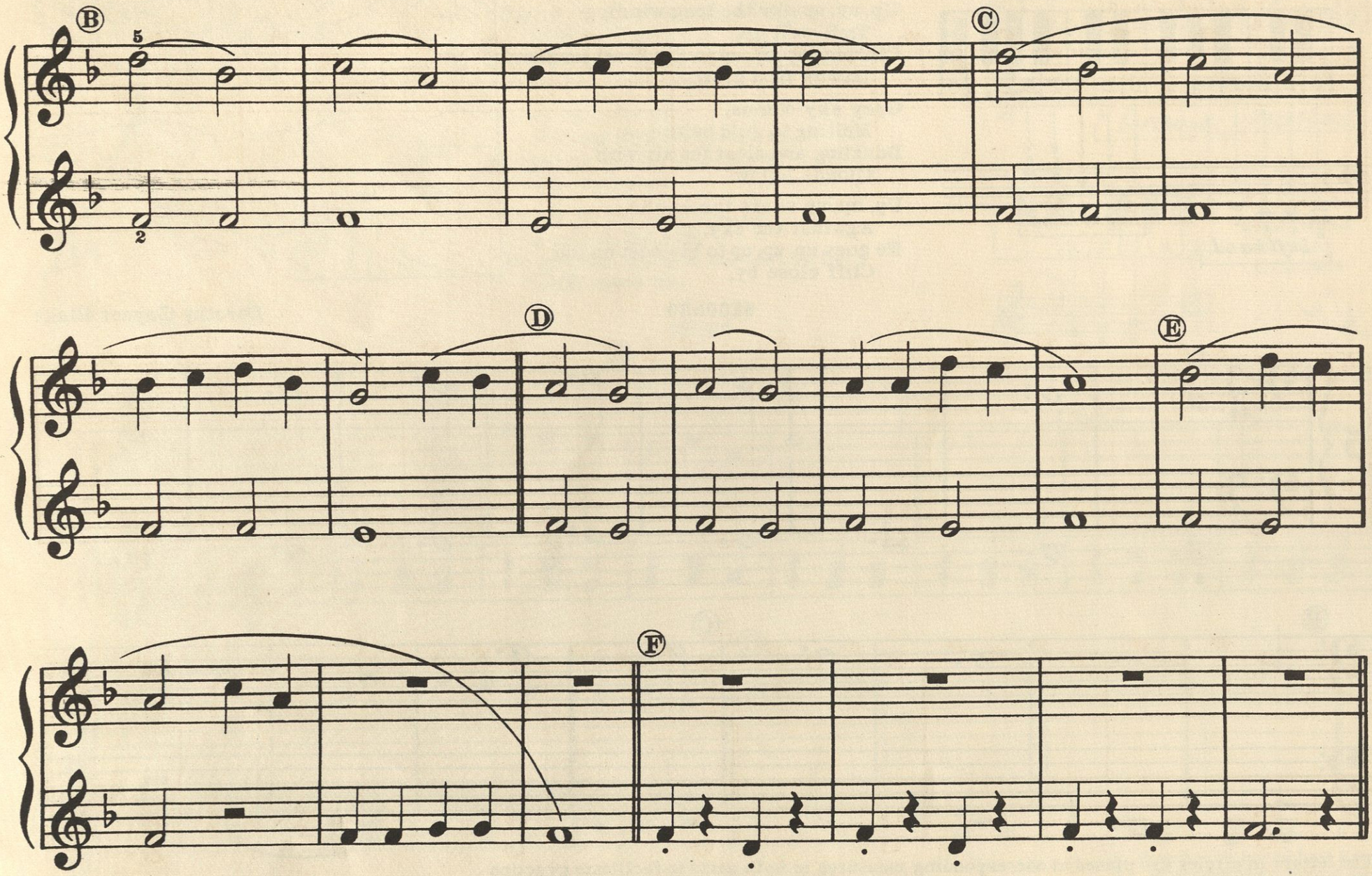
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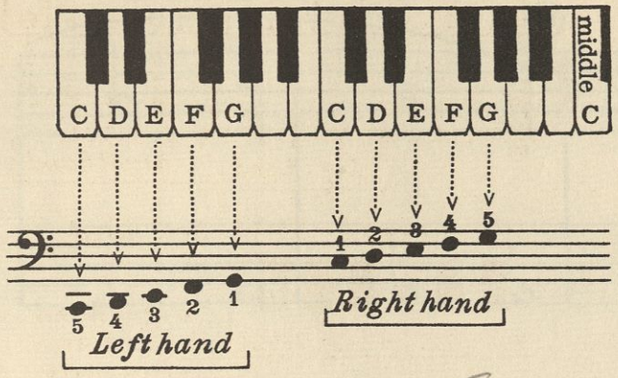
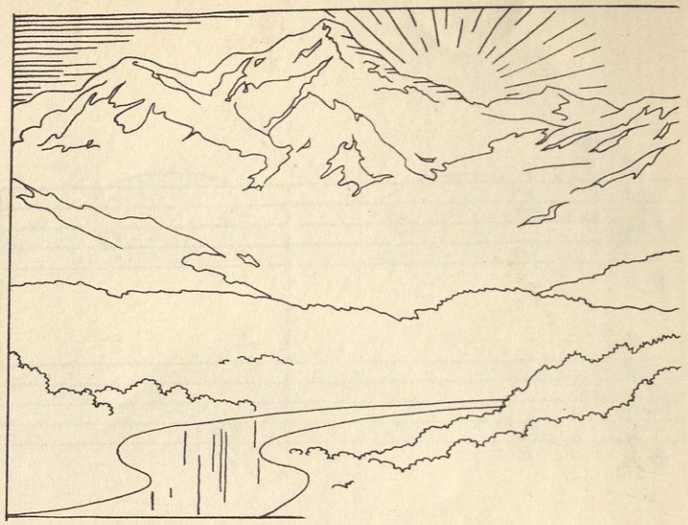


The Sunrise Trail

Up, up, up o'er the long winding
Trail we'll go,
Climbing up, up, up to the crest for the
Dawn's first glow.

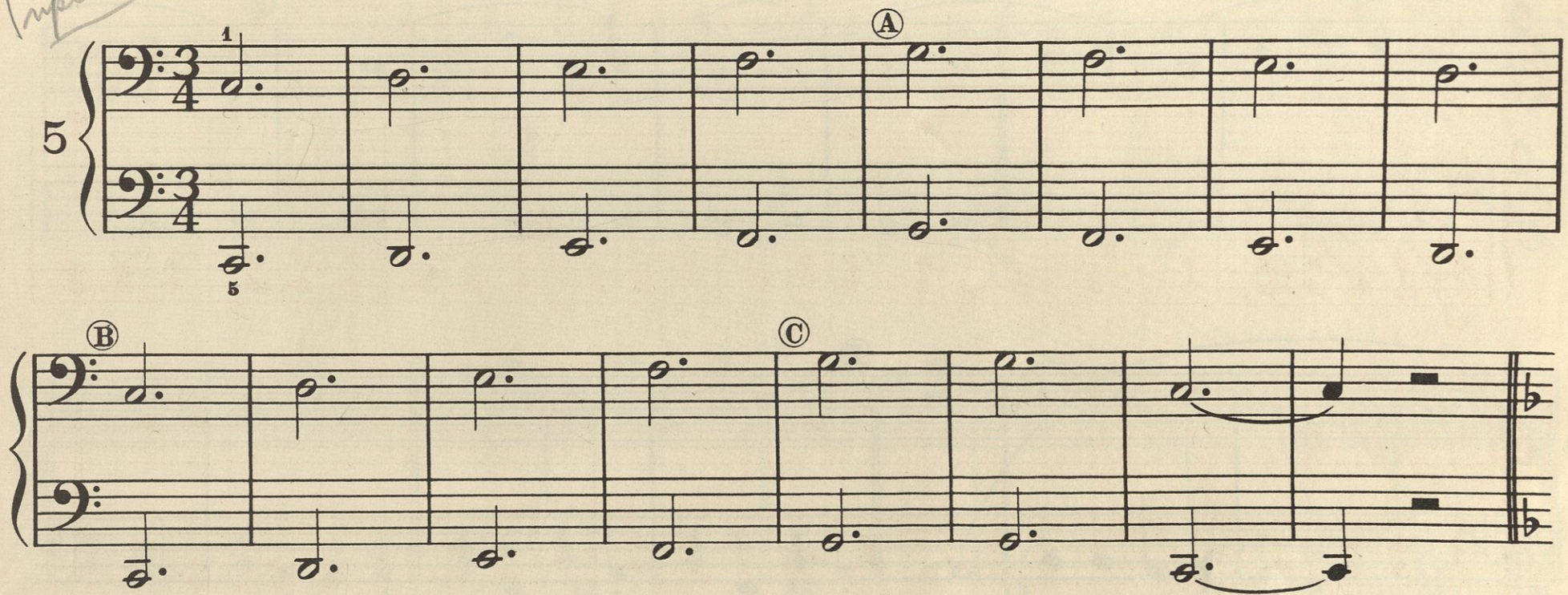
Grey sky o'er us,
Melting to gold before us,
Dazzling and clear the air with
Clouds below.

Up, up, up soars the eagle
Against the sky,
He goes up, up, up to his nest on the
Cliff close by.



SECONDO

Dorothy Gaynor Blake



The letters in circles are placed at corresponding measures in both parts to facilitate practice

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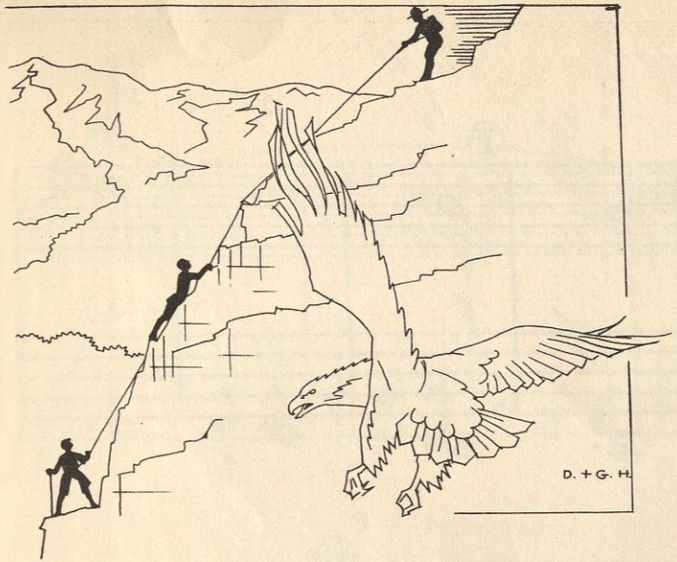


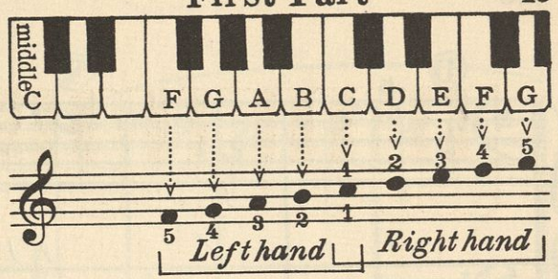
The Sunrise Trail

Up, up, up o'er the long winding
Trail we'll go,
Climbing up, up, up to the crest for the
Dawn's first glow.

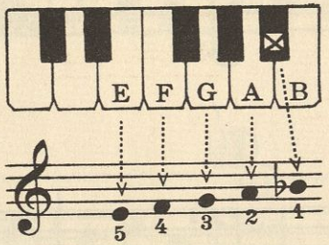
Grey sky o'er us,
Melting to gold before us,
Dazzling and clear the air with
Clouds below.

Up, up, up soars the eagle
Against the sky,
He goes up, up, up to his nest on the
Cliff close by.

PRIMO

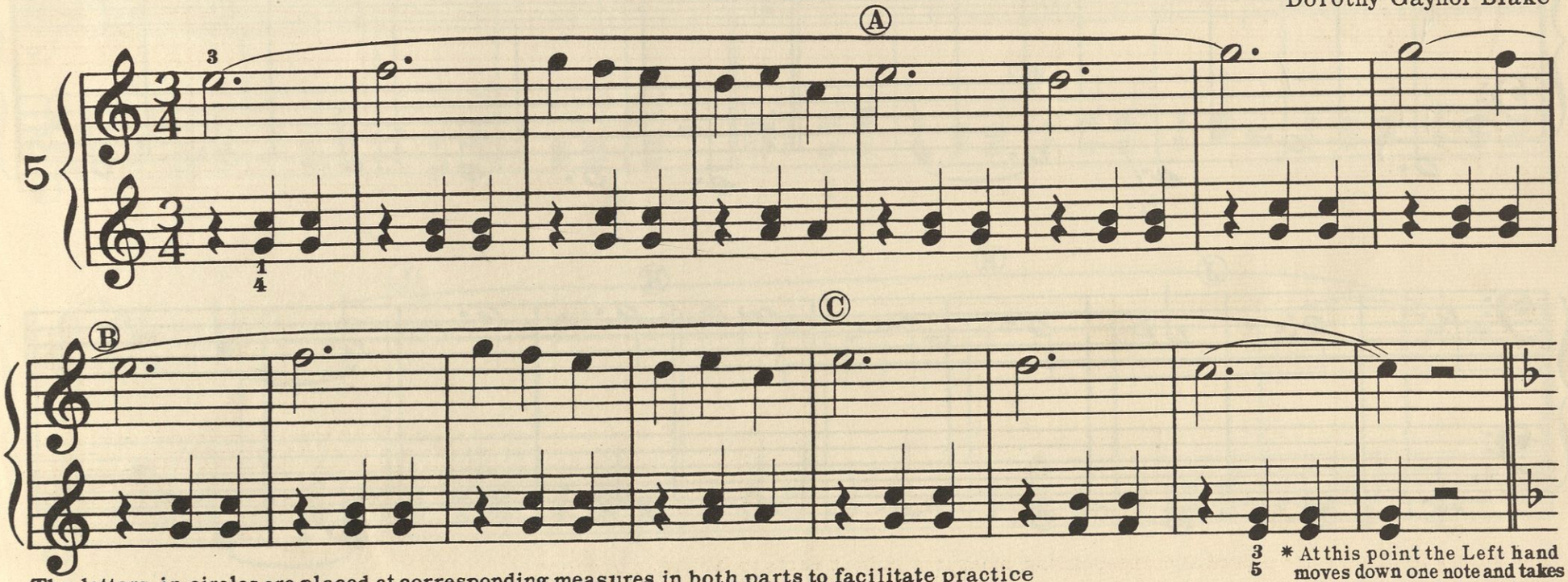


* Second Part *Left hand*



Right hand same as first part

Dorothy Gaynor Blake



The letters in circles are placed at corresponding measures in both parts to facilitate practice

* At this point the Left hand moves down one note and takes the position to be used in the second part.

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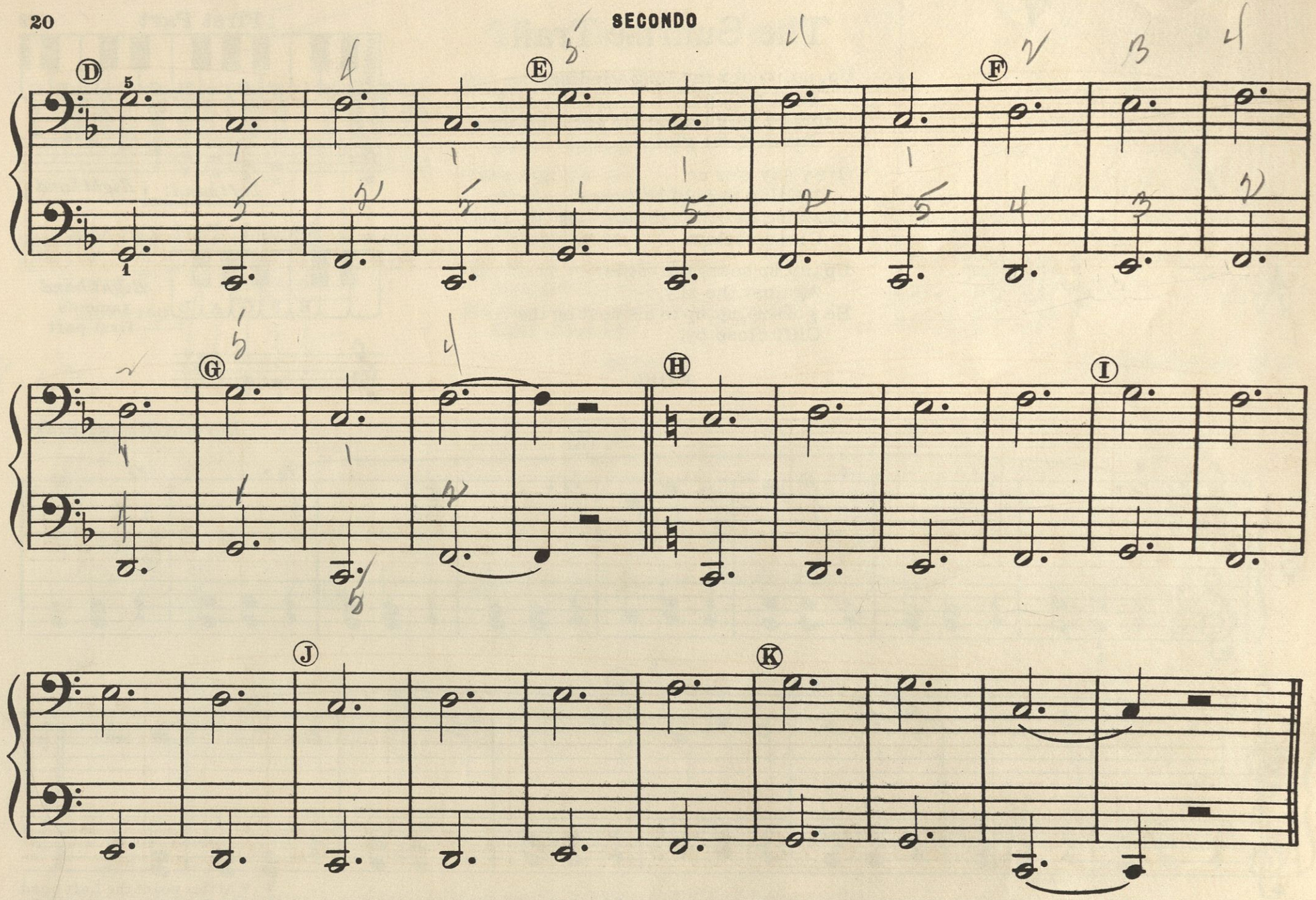
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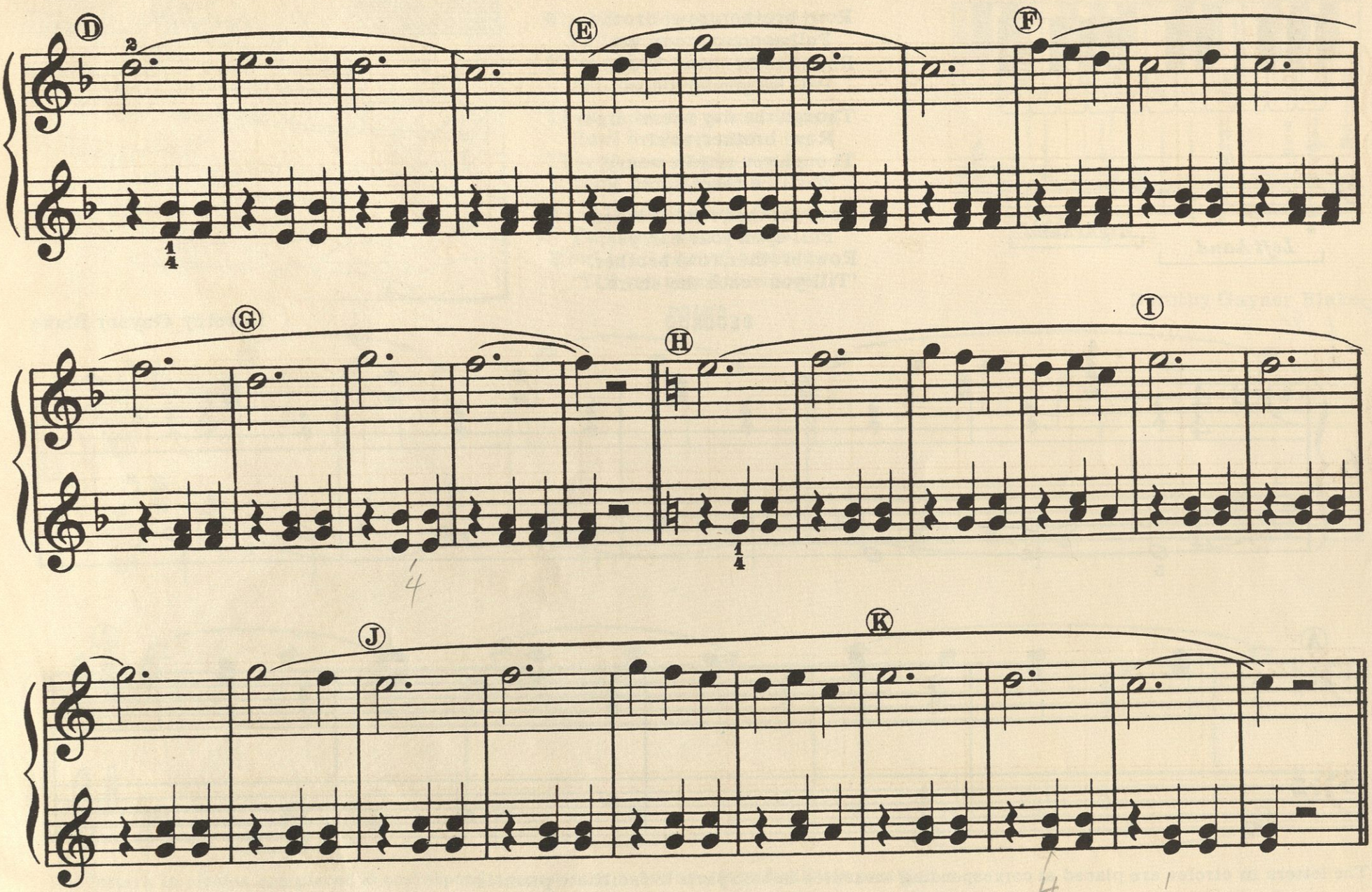
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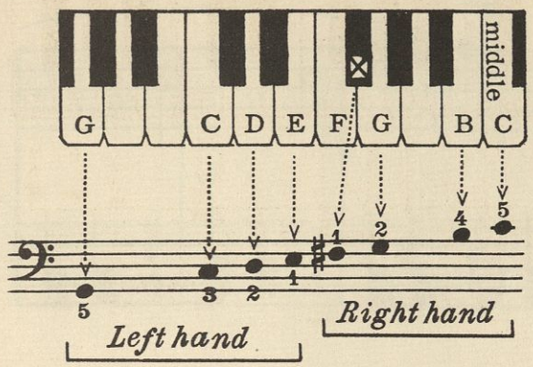
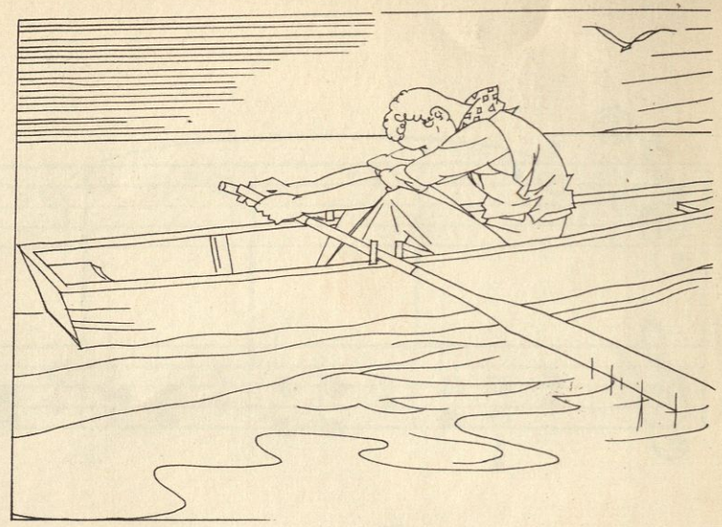


Row! Brother, Row!

Row! brother, row! brother,
Pull upon your oar, yes,
Row! brother, row! brother,
Pull for yonder shore.

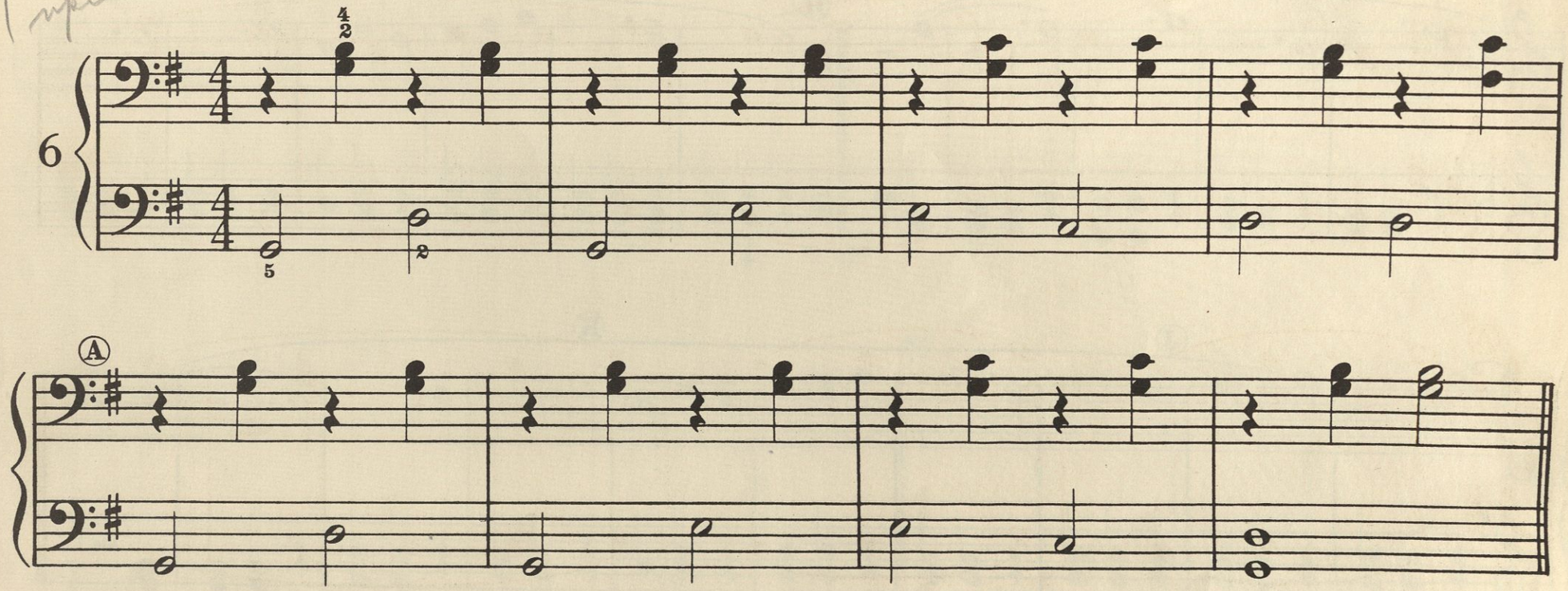
Though the day seems dreary,
Row! brother, row!
Though you may be weary
You'll be there soon. So

Row! brother, row! brother,
Pull upon your oar, yes,
Row! brother, row! brother,
'Till you reach the shore.



Dorothy Gaynor Blake

SECONDO



The letters in circles are placed at corresponding measures in both parts to facilitate practice

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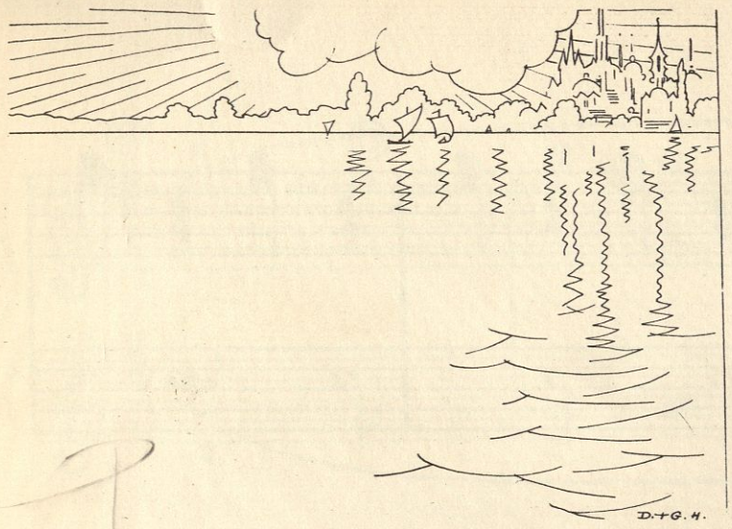

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Row! brother, row! brother,
Pull upon your oar, yes,
Row! brother, row! brother,
Pull for yonder shore.

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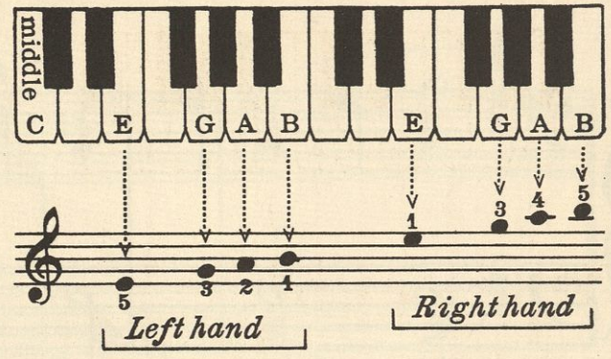
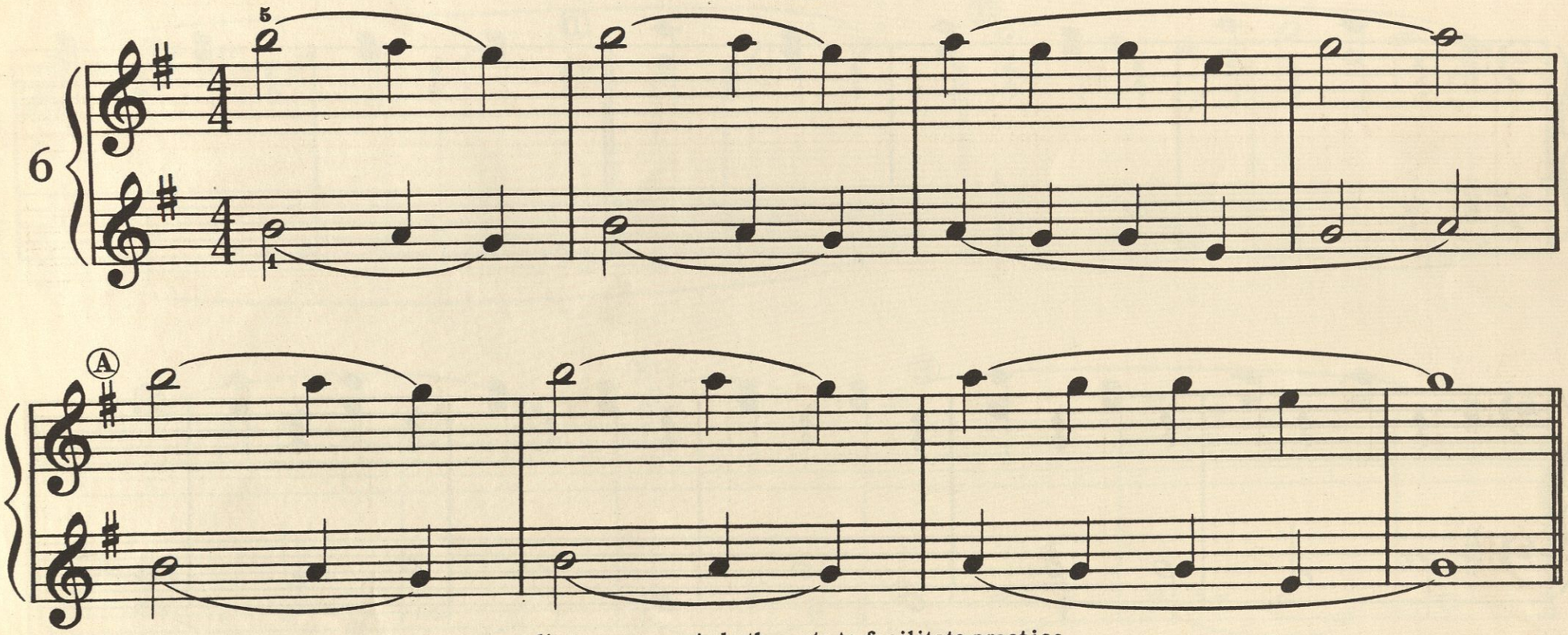
Row! brother, row!
Though you may be weary
You'll be there soon. So

Row! brother, row! brother,
Pull upon your oar, yes,
Row! brother, row! brother,
'Till you reach the shore.



Dorothy Gaynor Blake

PRIMO



The letters in circles are placed at corresponding measures in both parts to facilitate practice

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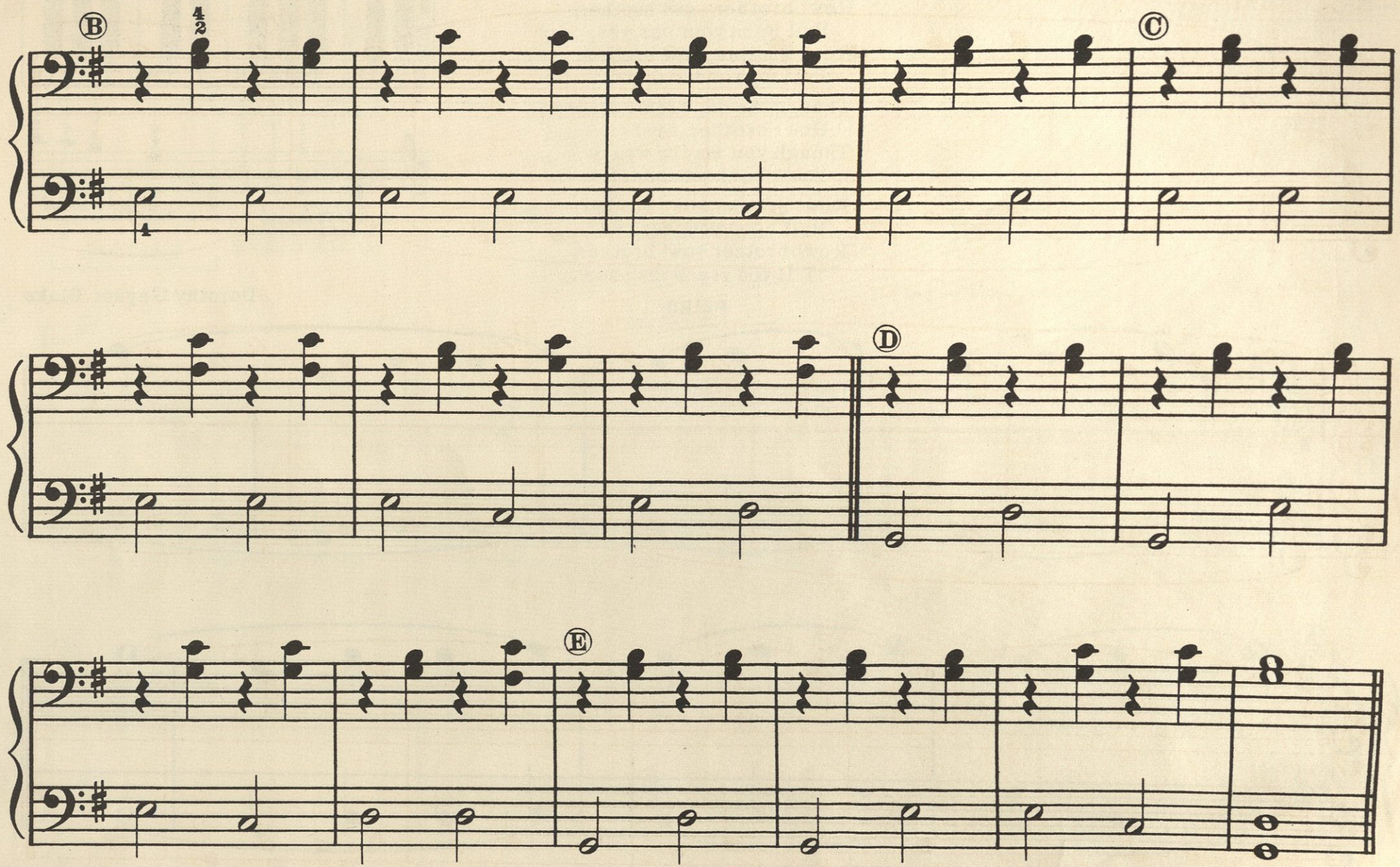
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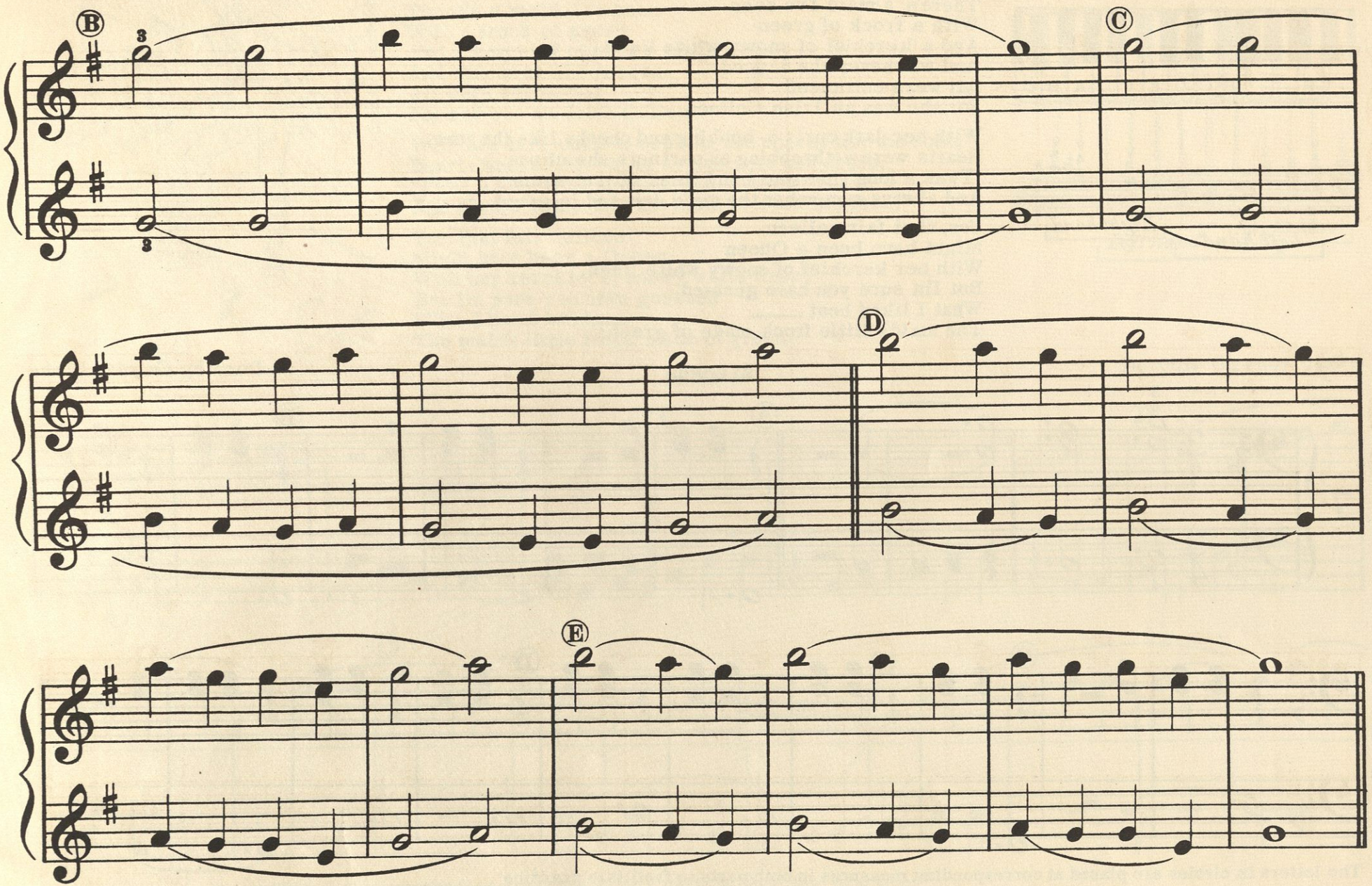
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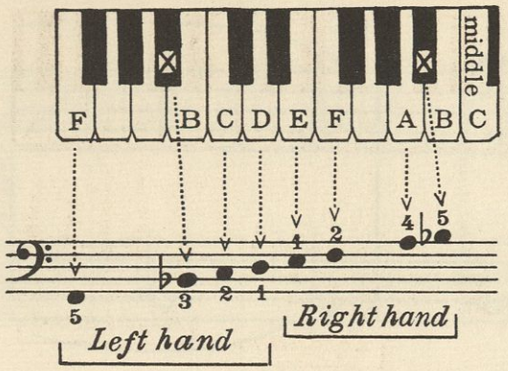
The Maid in Green



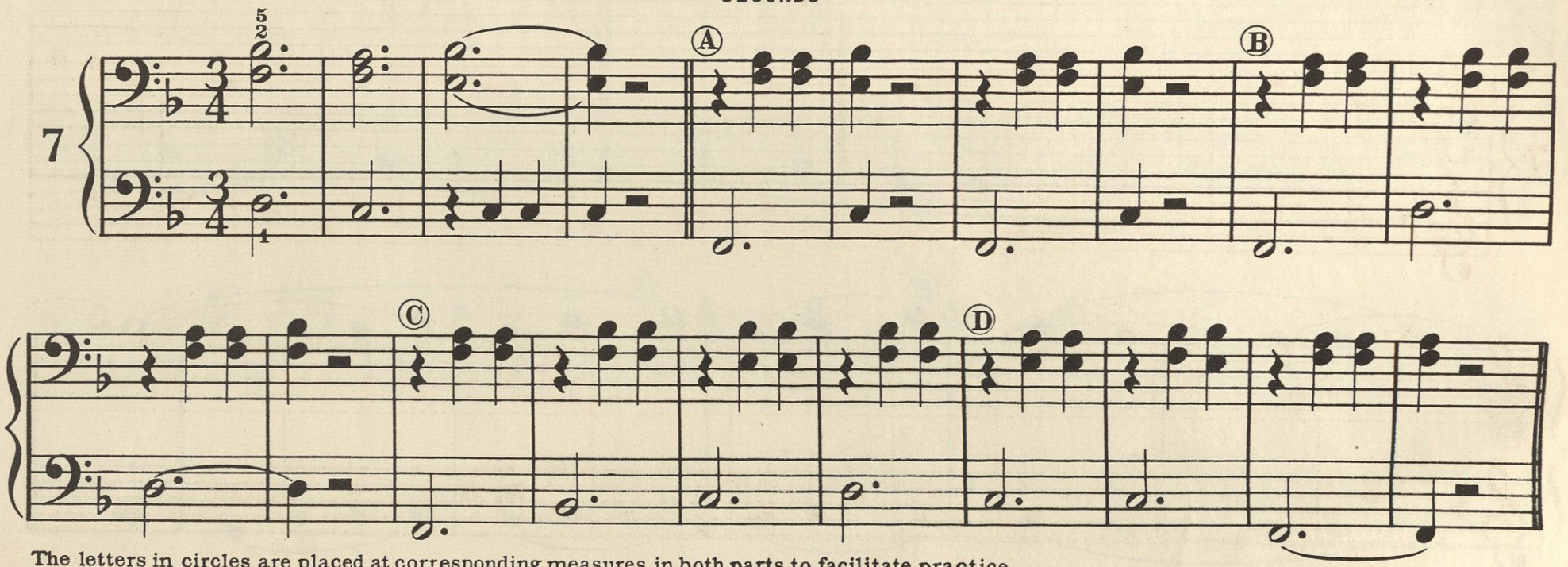
There's a maid I've seen
With a frock of green
And a kerchief of snowy white linen,
And whenever she danced,
All were entranced
For she was an Irish Colleen.

With her dark curls a-bobbing and cheeks like the rose,
Hearts were a-throbbing as partners she chose.
'Twas a long time ago but I think of that scene
And always remember the maid dressed in green.

Yes, that fair colleen
Might have been a Queen
With her kerchief of snowy white linen,
But I'm sure you have guessed
What I liked best ——
The maid's little frock made of green!

Dorothy Gaynor Blake

SECONDO



The letters in circles are placed at corresponding measures in both parts to facilitate practice

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The Maid in Green

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For she was an Irish Colleen.

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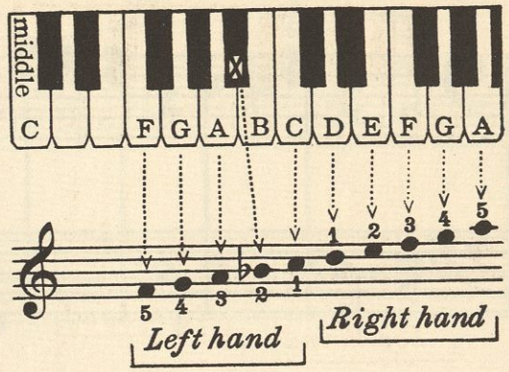
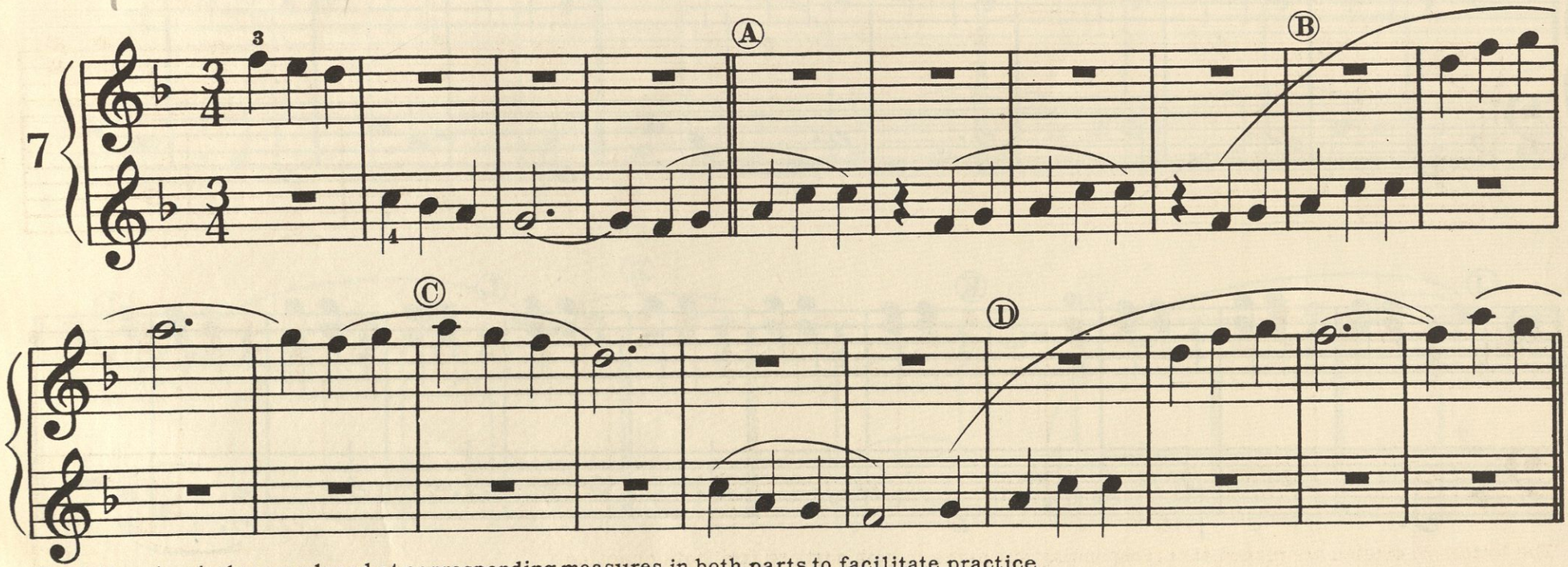


Dorothy Gaynor Blake

PRIMO



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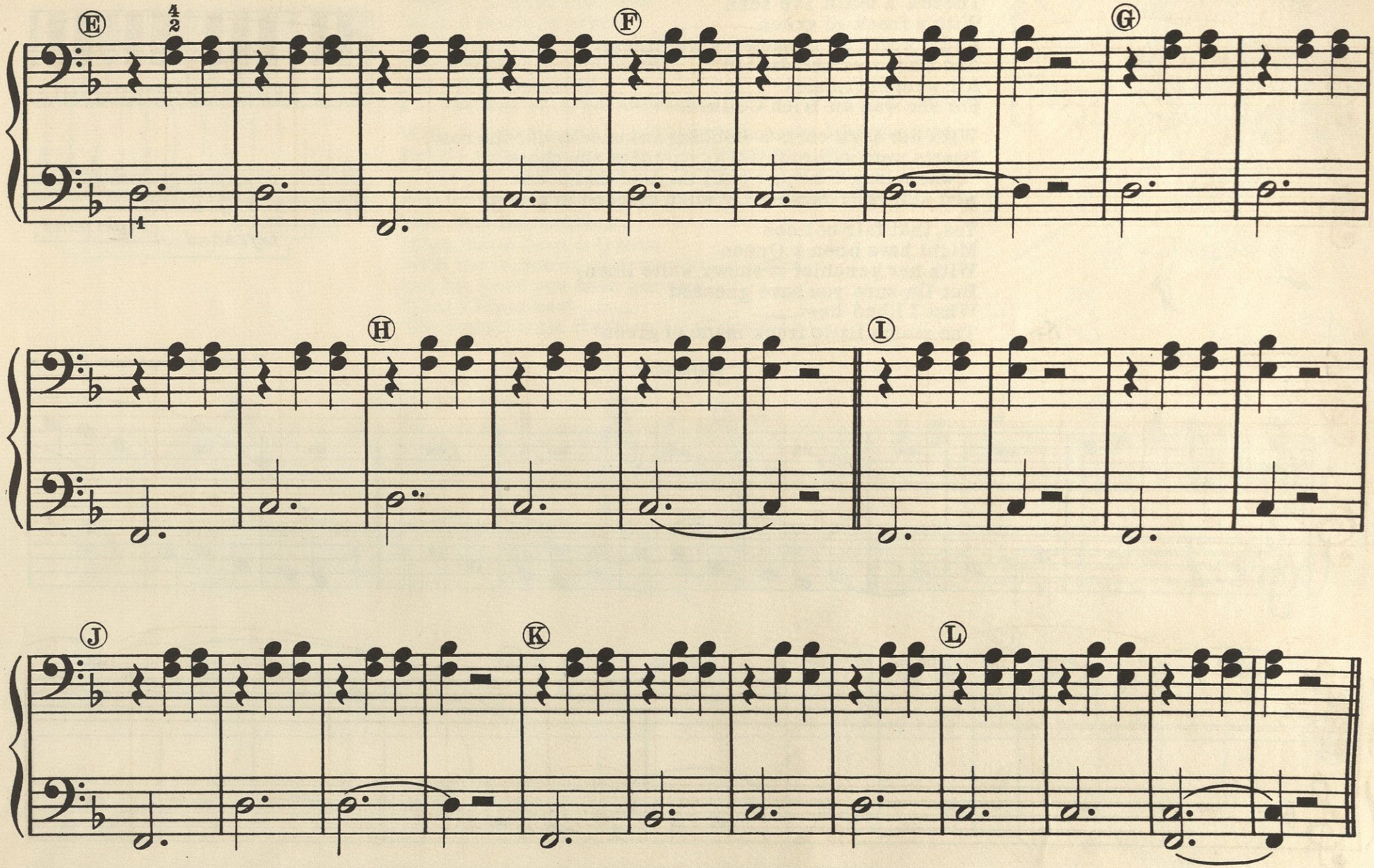
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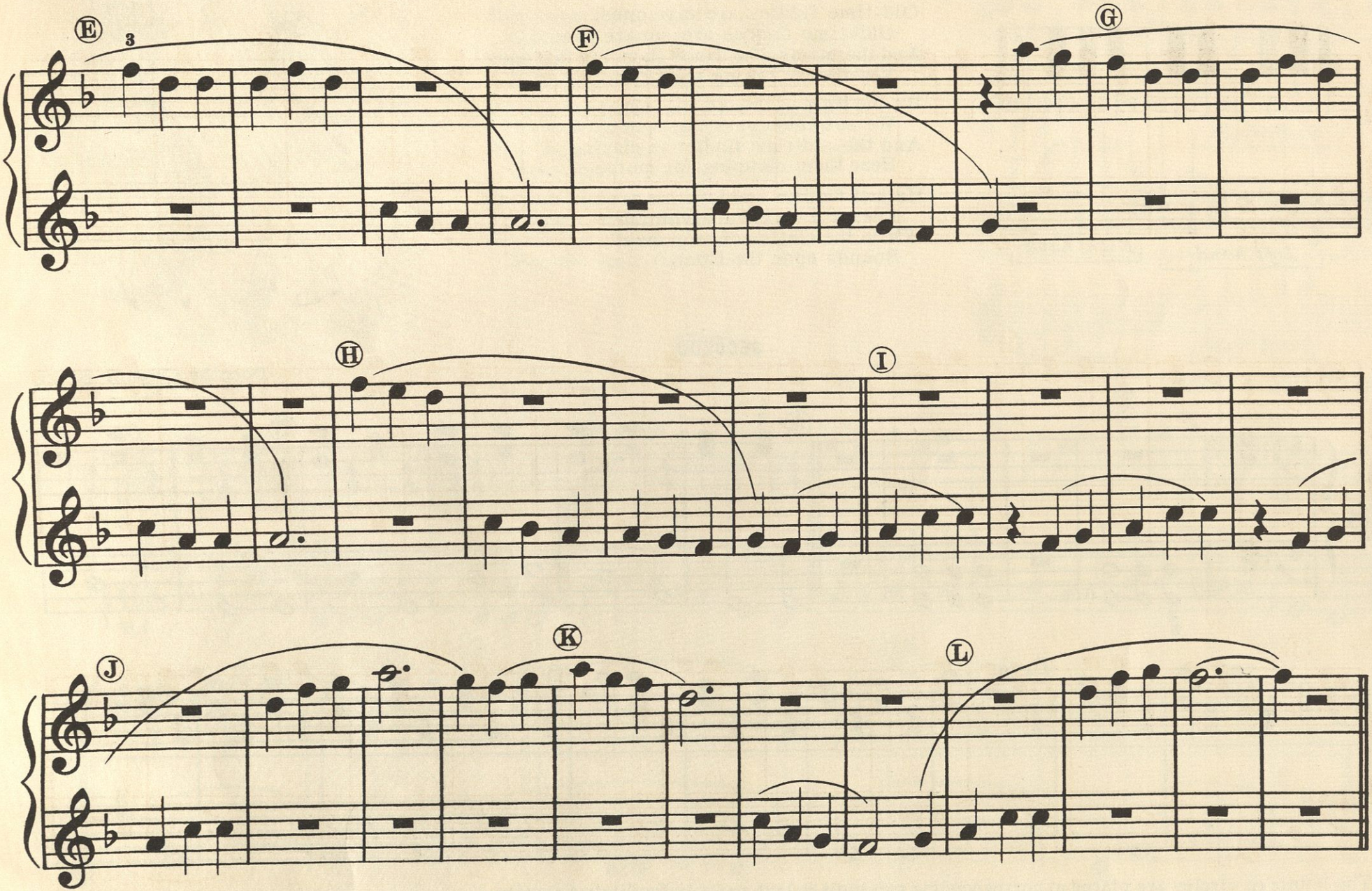
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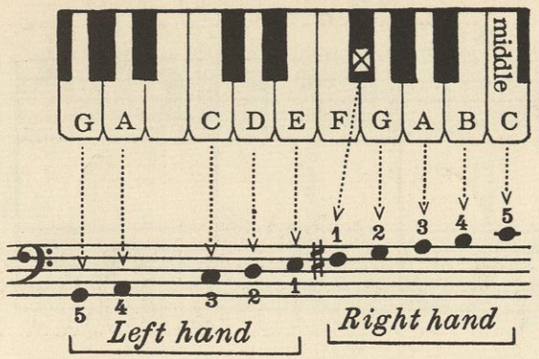


The Old-Time Fiddler

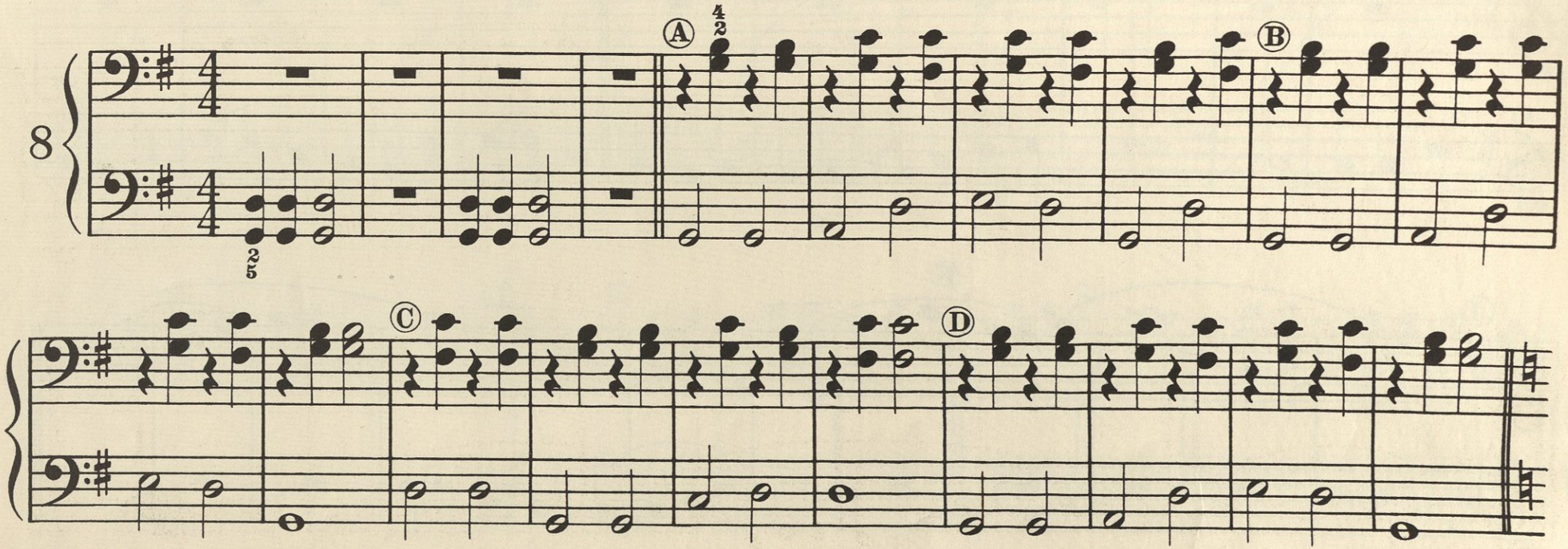
Old-time fiddles are rare ones,
Old-time dances are square ones,
And the maids who dance them are fair ones,
Now they're taking the floor.

By the light of the old oil lamp
We see them pass the door
And the old-time fiddler is playing,
Hear them clapping for more.

He just fiddles and taps his feet,
Eyes a-twinkle and shining,
While the clatter of ev'ry beat
Sounds upon the floor.

SECONDO

Dorothy Gaynor Blake



The letters in circles are placed at corresponding measures in both parts to facilitate practice

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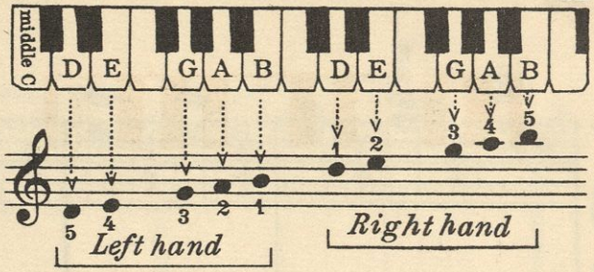
The Old-Time Fiddler

Old-time fiddles are rare ones,
Old-time dances are square ones,
And the maids who dance them are fair ones,
Now they're taking the floor.

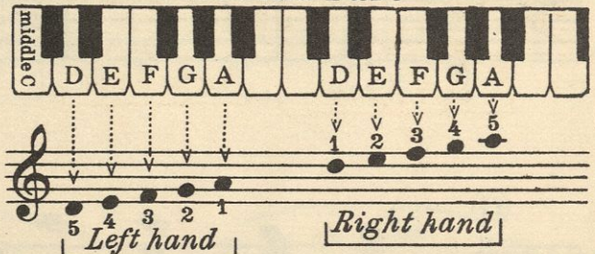
By the light of the old oil lamp
We see them pass the door
And the old-time fiddler is playing,
Hear them clapping for more.

He just fiddles and taps his feet,
Eyes a-twinkle and shining,
While the clatter of ev'ry beat
Sounds upon the floor.

First Part

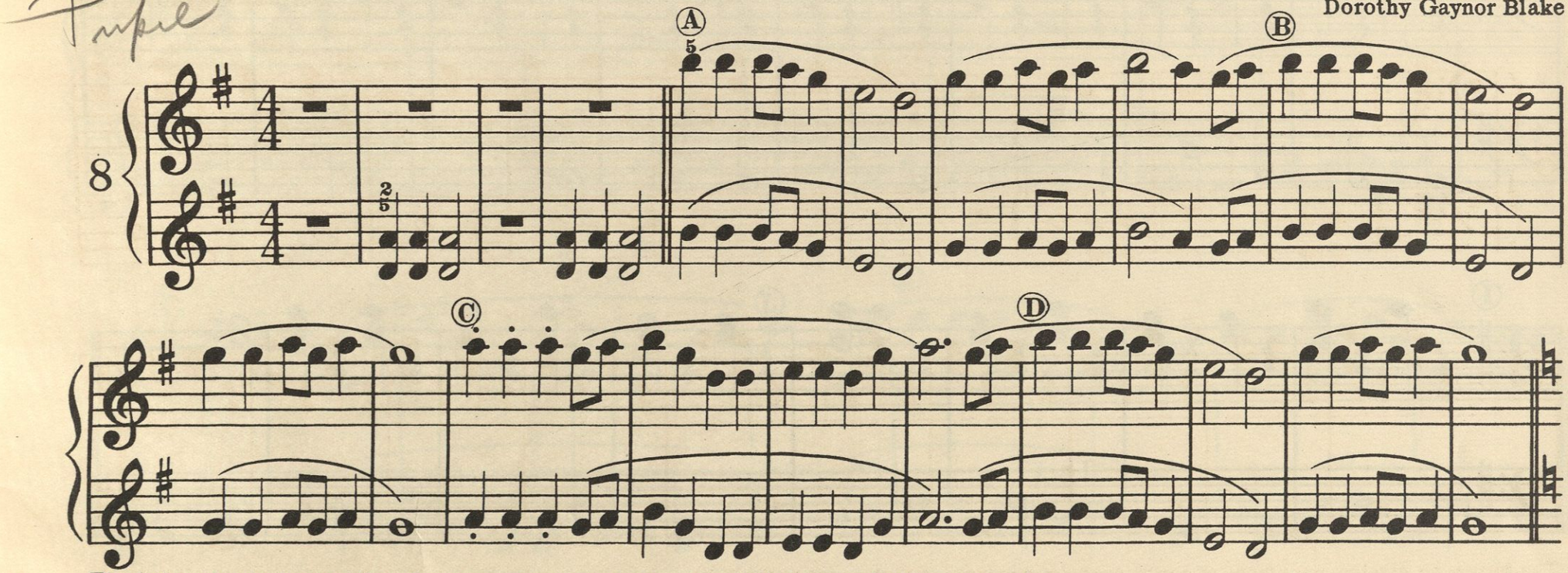


Second Part



Dorothy Gaynor Blake

PRIMO



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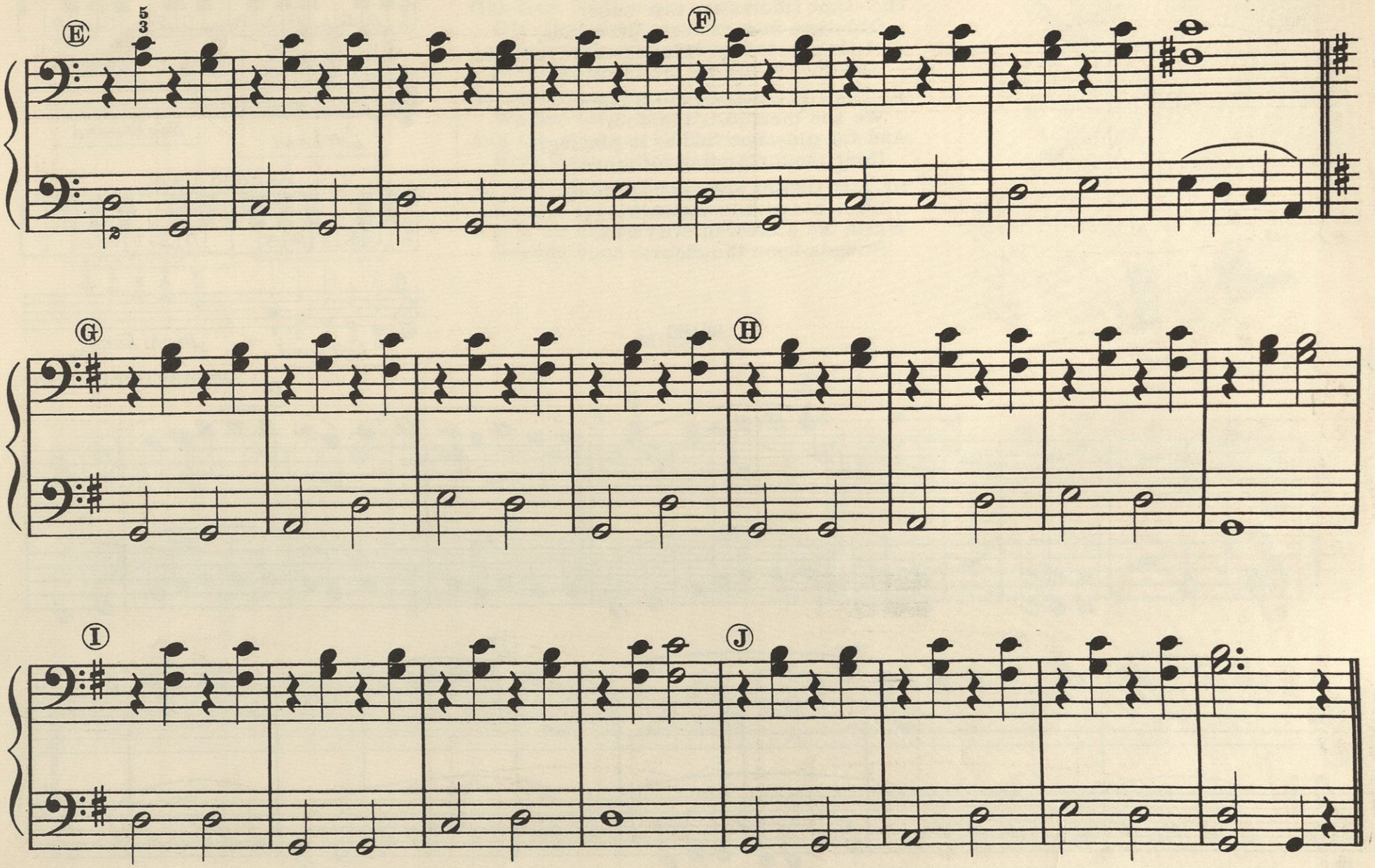
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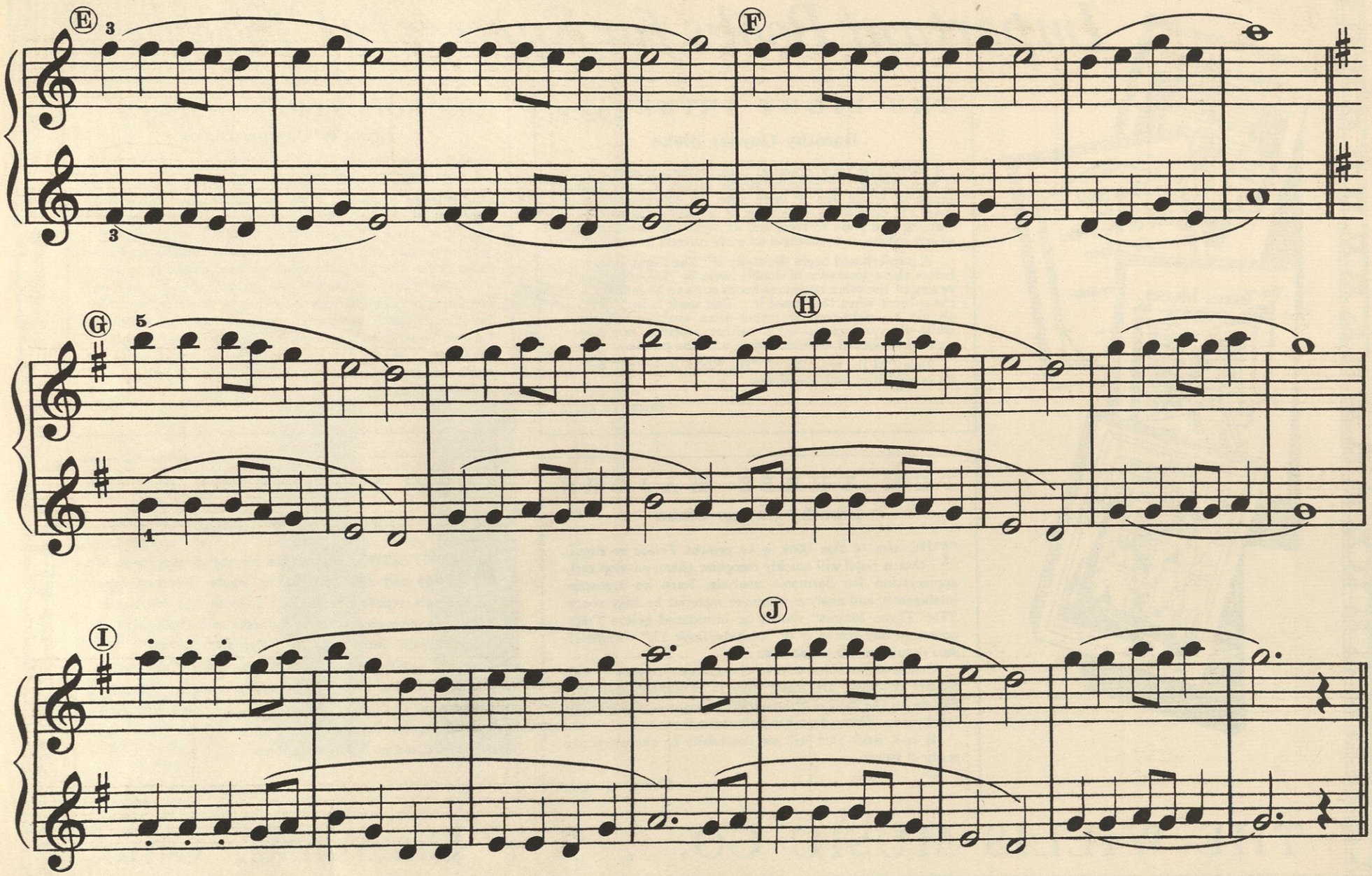
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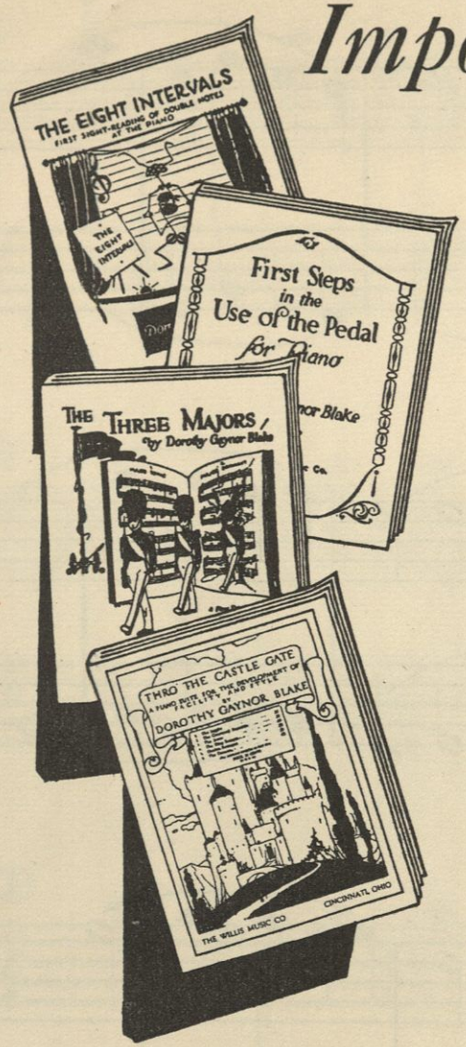
Important Books for Successful Teaching



THE EIGHT INTERVALS

Dorothy Gaynor Blake

A DECIDEDLY practical book serving several definite purposes. It contains simple means of sight-reading music in which *two or more notes are played at the same time.* It develops a foundation of *musical intelligence.* In training the pupil to recognize at sight the *numerical size of any interval* it encourages an early interest in harmony.

A pupil should begin the study of "The Eight Intervals" before the appearance of double notes in "Melody Book I" or any of the other beginners books so as to be familiar with the subject when they need it. This work is invaluable as an aid to sight-reading rather than analysis. Analysis, while always interesting, is neither practical nor helpful unless introduced simultaneously with the problem.

Delay in the teaching of "The Eight Intervals" defeats its possibilities and usefulness.

Price, 75 cents

FIRST STEPS IN THE USE OF THE PEDAL

Dorothy Gaynor Blake

THIS splendid book on the use of the damper pedal should be taken up with the first piece in which the use of the pedal is required. The mechanism and symbols so thoroughly described, should be explained before presenting the first piece. Preparation—logically, intelligently—is very important and often saves misunderstanding and confusion later *after* the pedal has been used carelessly.

These studies, written in the form of melodic and entertaining pieces were designed so as not to suffer musically from the *slow tempo* necessary in order that the pupil may have time to understand and experience the effect of each foot pressure. The work teaches complete independence of hand- and foot-motion and cultivates the habit of keen and attentive listening.

Price, 75 cents

THE THREE MAJORS

Dorothy Gaynor Blake

THE aim of this book is to present *Triads* so simply that a pupil will quickly recognize them, develop early appreciation for harmonic analysis, learn to transpose intelligently and analyze whatever material he may study. "The Three Majors" should be introduced before *Triads* appear in any pieces or in "Melody Book II." *Preparedness* should be the slogan always.

Fundamental rules, told in clever verses correlated with tuneful melodies, are made easy to remember somewhat like we fix the days of the months by means of that delightful rhyme, "Thirty days has September," etc.

It is a work that will aid materially to the attractive study of music.

Price, 75 cents

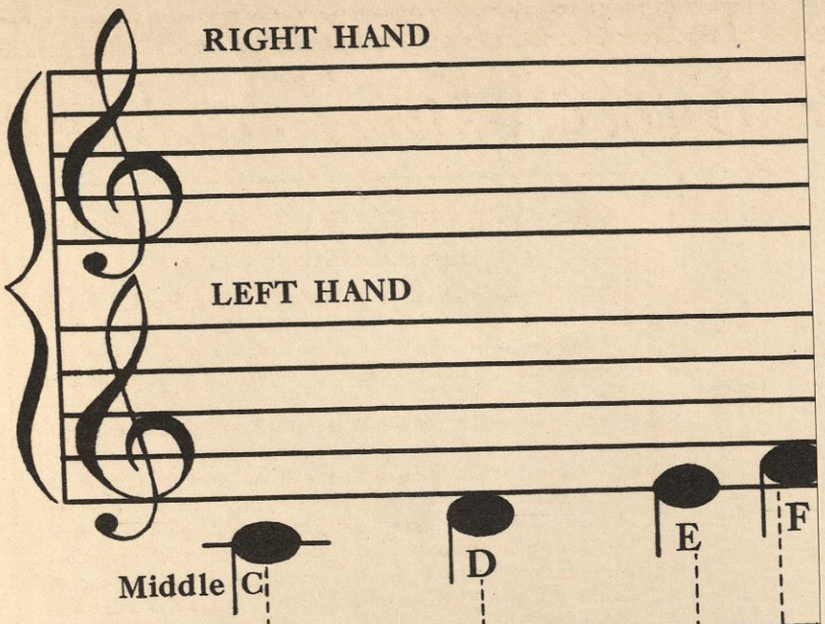
THRO' THE CASTLE GATE

Dorothy Gaynor Blake

A CAPTIVATING piano suite for the development of *facility and style* introducing greater freedom over the various registers—high and low—of the keyboard. Each piece is planned to carry on *definitely* some point of technical skill introduced in "*Keyboard Secrets.*" The pieces lie easily and well under the fingers, yet sound quite pretentious when played in the tempo. Contents: *The Juggler, The Courtyard Fountain, The Jester, The King Returns, Garden Romance, The Dancers.* Each piece may also be secured in sheet music form.

Price, complete, 75 cents

THE WILLIS MUSIC CO. : : : Cincinnati, Ohio



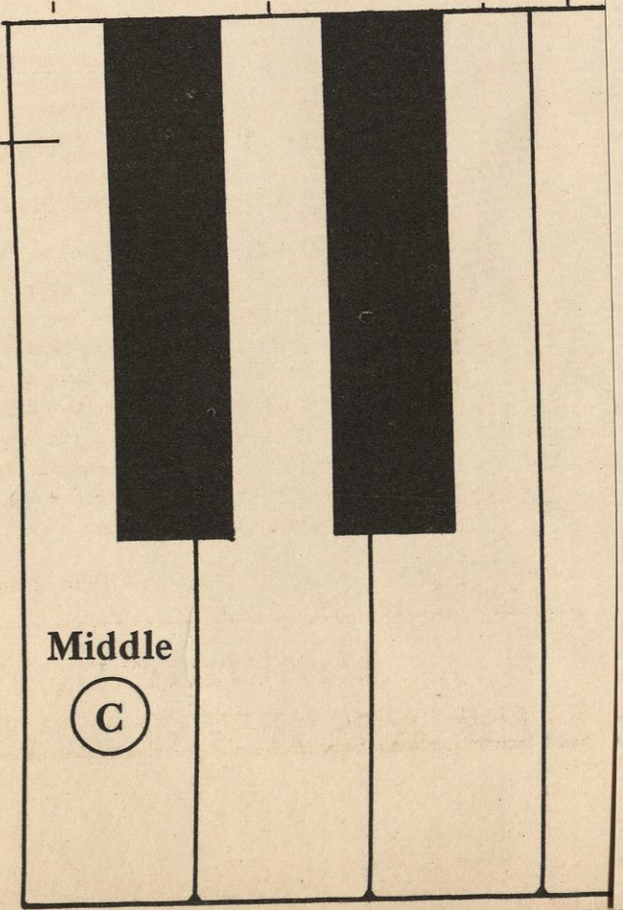
TEAR OFF ON THIS PERFORATED LINE

Place this chart on the piano keyboard, so that MIDDLE C will be directly over Middle C on the piano.

NOTE

When this chart is to be used for both table and keyboard practice, it should be folded back on the line across the black keys for use on the keyboard.

If used for keyboard practice only, some teachers may prefer to cut off the keys at the line mentioned.

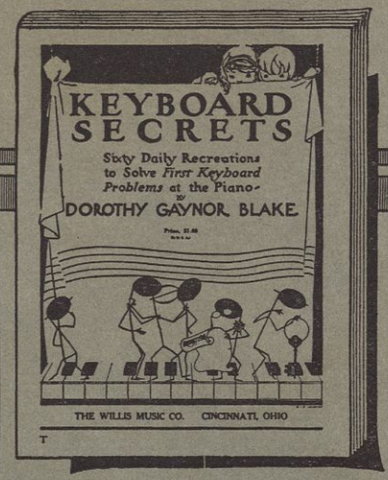


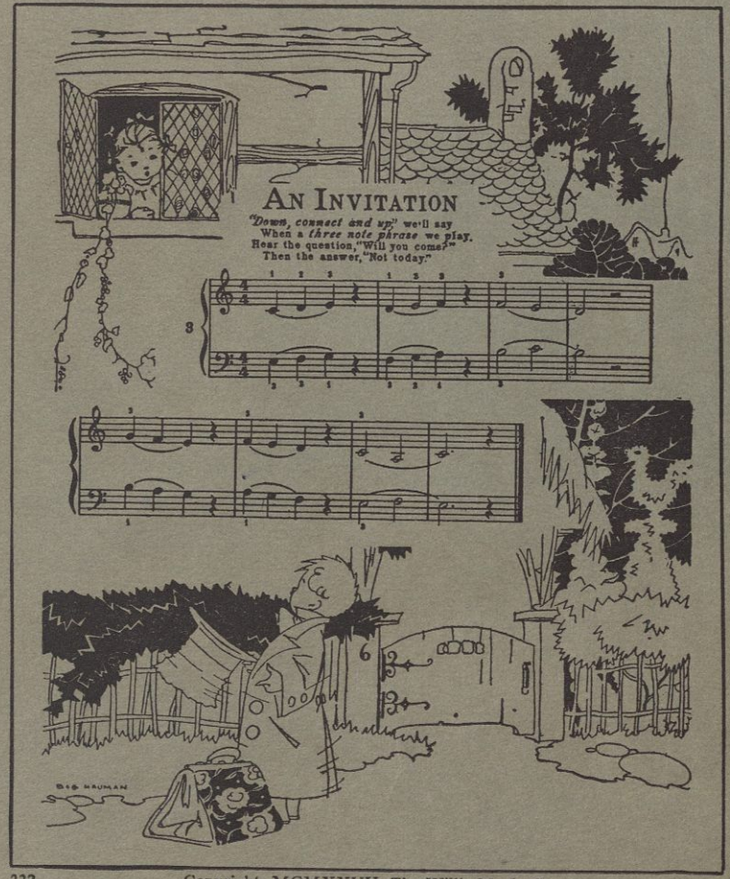
Attractive Recreations, Supplementary to Any Book

A BOOK EVERY TEACHER SHOULD KNOW

"Keyboard Secrets"

Dorothy Gaynor Blake





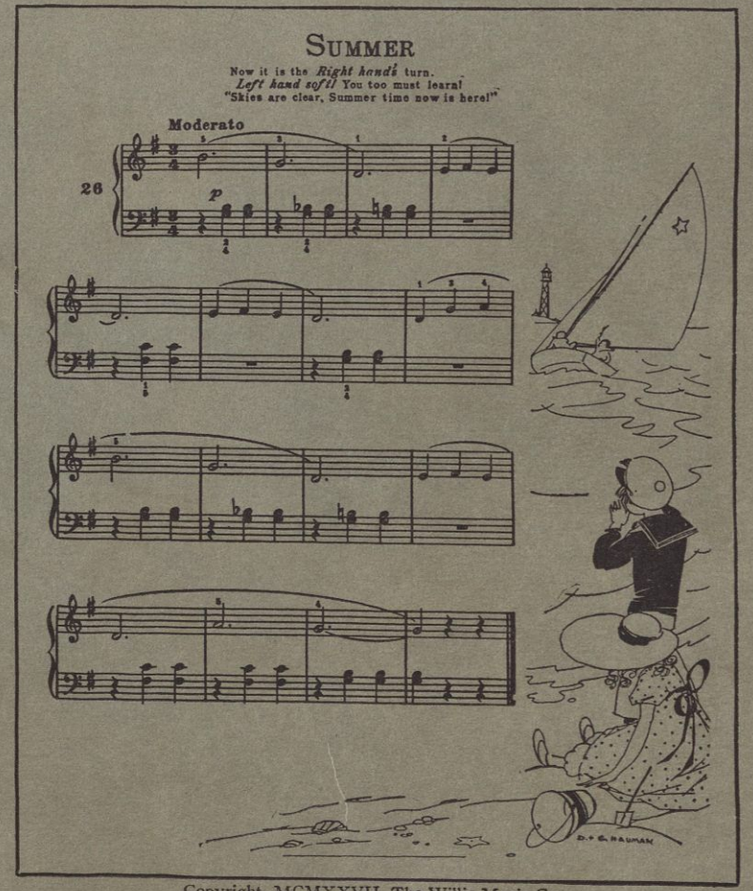
THIS book is intended to serve two specific purposes. First: *By short simple finger drills* the pupil quickly develops *keyboard freedom, accuracy, rapidity, strength* and *control.* Secondly: Presented in the most condensed form, *all problems of phrasing and hand control* usually so marked in pieces of first and second grade music, have been briefly taken up *one at a time* and *with the least possible distraction.*

The progress is gradual, systematic and thorough and the book is therefore particularly desirable for any pupil who has completed half or two-thirds of the work in *Blake's Melody Book I.*

Handsomely Illustrated

Price, $1.00

THE WILLIS MUSIC CO.
Cincinnati, Ohio



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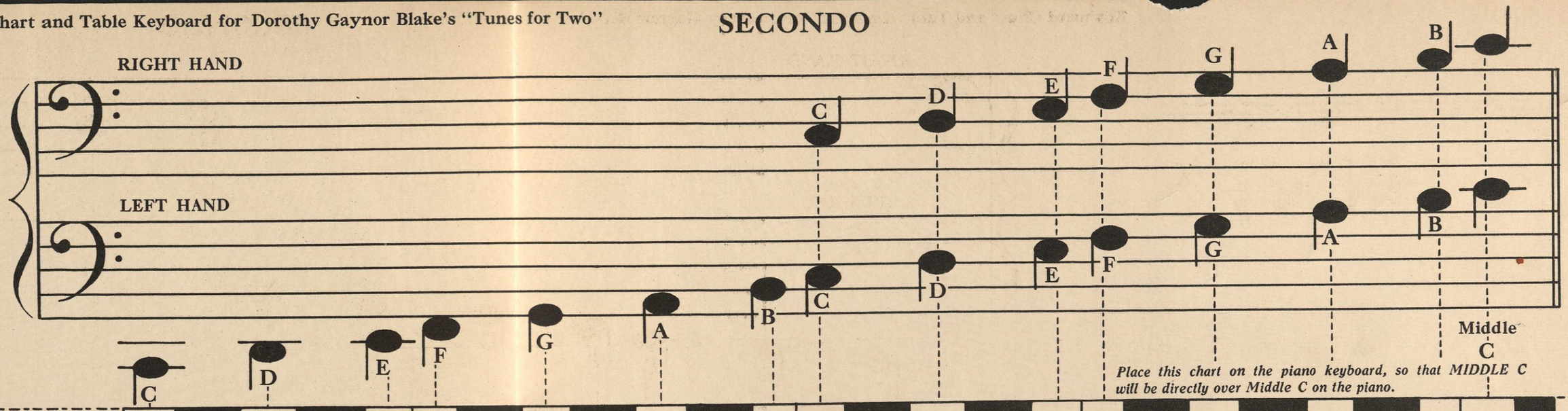
Keyboard Chart and Table Keyboard for Dorothy Gaynor Blake's "Tunes for Two"

SECONDO



Place this chart on the piano keyboard, so that MIDDLE C will be directly over Middle C on the piano.

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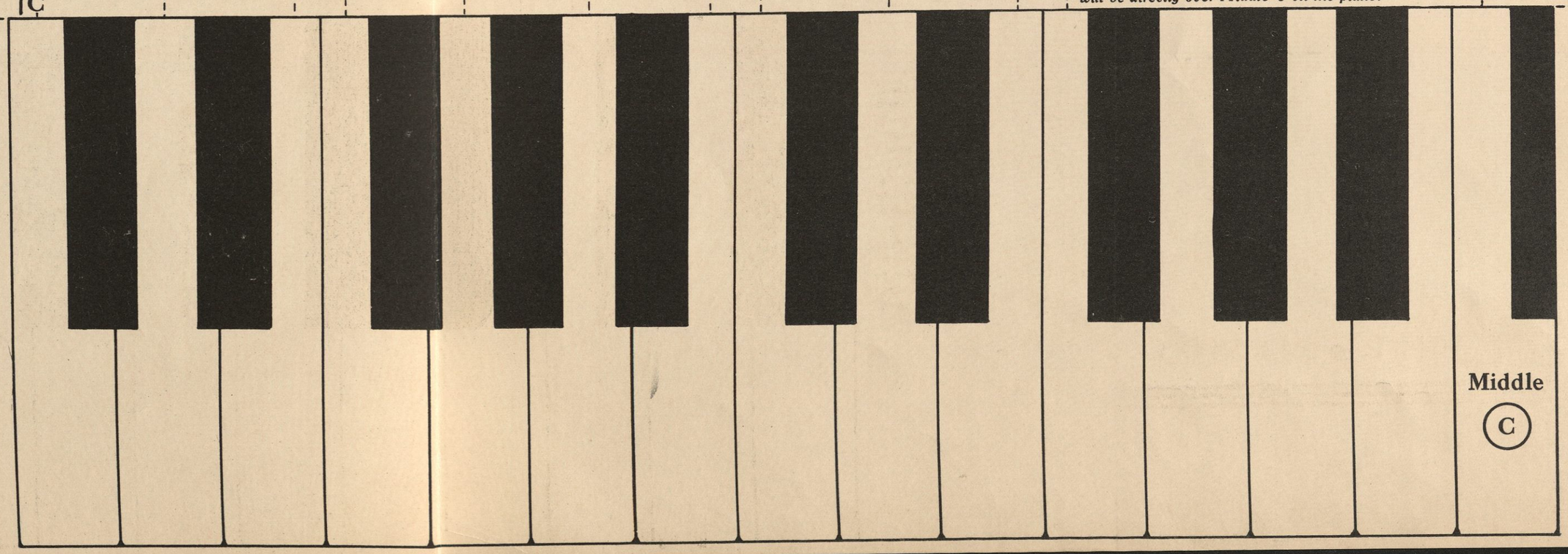
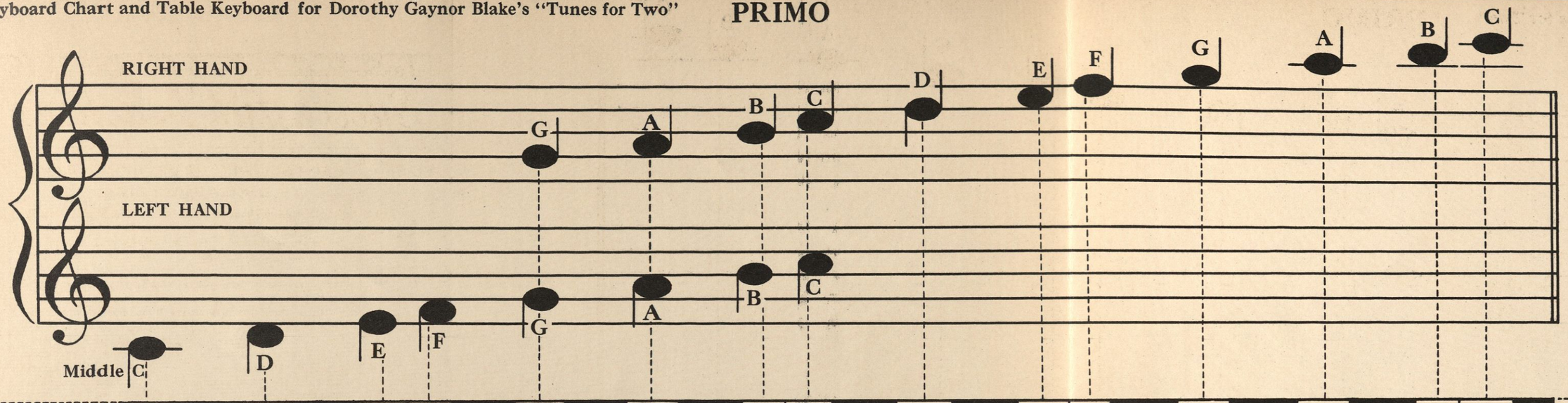
If used for keyboard practice only, some teachers may prefer to cut off the keys at the line mentioned.



Keyboard Chart and Table Keyboard for Dorothy Gaynor Blake's "Tunes for Two"

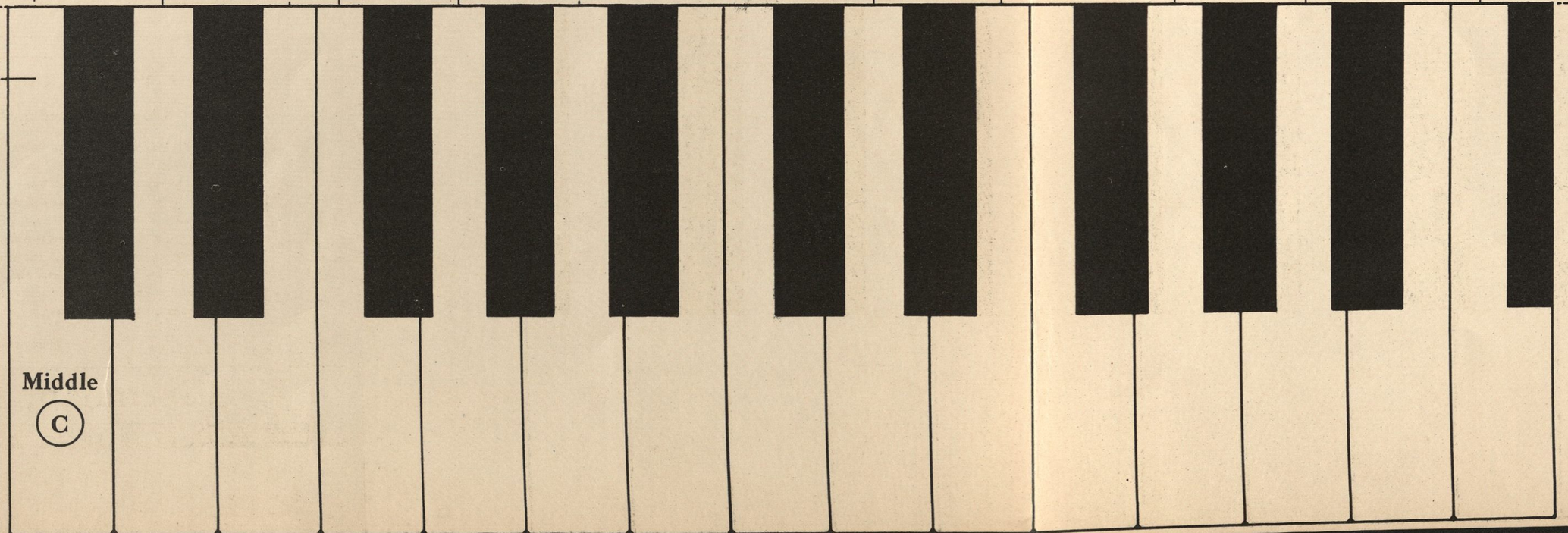
PRIMO



TEAR OFF ON THIS PERFORATED LINE

Place this chart on the piano keyboard, so that MIDDLE C will be directly over Middle C on the piano.

NOTE

When this chart is to be used for both table and keyboard practice, it should be folded back on the line across the black keys for use on the keyboard.

If used for keyboard practice only, some teachers may prefer to cut off the keys at the line mentioned.